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Cassavetes's | A Woman Under the Influence @ MoMA « this.hearts.on.fire

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Cassavetes's | A Woman Under the Influence @ MoMA

October 2, 2009



If you've never seen *A Woman Under the Influence* by the American director people love to hate — **John Cassavetes** — do yourself a favor and check it out on the big screen at **MoMA** this month, where it's playing between 10.24 and 10.30.09 as part of the 7th annual To Save and Project film series. And if you have seen it, see it again. It's one of those films that only gets better with each subsequent viewing.

To inaugurate its seventh annual To Save and Project film-preservation festival, the Department of Film presents a special week-long run of **John Cassavetes's** masterpiece *A Woman Under the Influence*. **Gena Rowlands**, who introduces the opening-night screening on October 24, gives one of the great performances in cinema history as Mabel, the woman of the film's title, a ravaged, vulnerable, and mercurial housewife and mother.

Peter Falk also gives a heart-rending performance as her loving yet helpless husband, as do **Cassavetes's** mother Katherine as the domineering Mama Longhetti, and the children who round out the astounding ensemble cast. "An awfully tough film," **Cassavetes** would later remark, "enormously funny and enormously painful."

Click [here](#) for dates and show times.

*Please note: Film admission tickets can be purchased in person only and cost \$10. The price of a film ticket may be applied toward the price of a Museum admission ticket when a film ticket stub is presented at the lobby information desk within thirty days from the date on the stub.

Tags: [A Woman Under the Influence](#), [Cassavetes](#), [Gena Rowlands](#), [MoMA](#), [Peter Falk](#)

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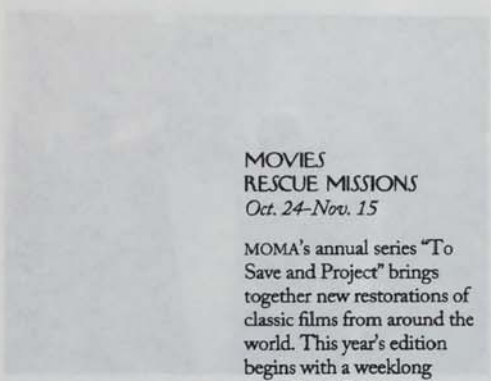
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MOMA ARCHIVES PAMPHLET FILE

tab! Thompson on Hollywood

Books and Movies, Movies, Oct 27 '09



MOVIES RESCUE MISSIONS Oct. 24–Nov. 15

MOMA's annual series "To Save and Project" brings together new restorations of classic films from around the world. This year's edition begins with a weeklong run of John Cassavetes's "A Woman Under the Influence," from 1975, and also includes such rarities as Luchino Visconti's

melodrama "Senso," Frank Capra's "Forbidden," and "Nanook of the North." (212-708-9480.)



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indieWIRE[®] BLOG NETWORK

toh! Thompson on Hollywood

MoMA Indie Summit Hashes Out Crisis



I came to New York to help moderate a Friday afternoon Indie Summit organized by MoMA's Rajendra Roy, IndieWIRE and Marian Koltai-Levine of Zipline Entertainment, one of several new companies that have sprung up to help indie filmmakers release their movies. That's a sign of the "indie crisis" that has emerged over the last year or so, as indie distributors have cut back and the ones that survive are far from secure. (Harvey Weinstein and Miramax's Daniel Battsek were no-shows.) IndieWIRE's Eugene Hernandez and I sat on opposite sides of the Founder's Room, which looked like something out of the U.N., with a square of facing tables and floating mikes.

MoMA director Glenn Lowry made a brief appearance at the start, making a point of the museum's avid support for film since 1938 (take that, LACMA). SnagFilms/IndieWIRE CEO Rick Allen recognized, he said, "the fragility inherent in the notion of independent, no more fragile than now." He asked the packed room of about 60 people to consider where money was coming to make films, with equity leaving the market. Where were the evangelists going to come from for indie films, with newspapers fading and critics losing their jobs? How was the distribution bottleneck going to be resolved? How were declining DVD sales going to impact the market for films? All these issues and more were hashed out over the next two and a half hours on Friday. And emotions were, at certain points, running high.

How, then, was funding for the production and release of movies to be secured, not just in the indie sector, but in the larger economy? The tough economy and declining print circulation in the DVD sector, coupled with the loss of print rights, seemed to be the most immediate threat to the indie film industry, and indeed the business, while

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The two polarizing issues were: how do we make money, and how can we protect passion and content? Some answers: costs have to come down. New ways of reaching audiences (social networking, for one) and new economic models will come. (Cinetic Media is launching its Full Buff service, making films available via cable VOD in the home, allowing filmmakers to communicate directly with the audience.) Don't look to the studios for answers. And reclaim the spark of creative independence. Ormerly Robert Altman was cited as a model fearless indie filmmaker. Not a bad icon to keep in mind.

Ex-New Line Cinema exec Michael Lynne, partnered again with Bob Shaye at their new shingle Unique Features, started off by reminding the group of New Line Cinema, which was once the oldest, most powerful indie, but became a victim of its own success after it was swallowed up by Ted Turner's empire, and then, Warner Bros. In order to stay indie, Lynne advised, it's better not to be bought by a studio, even if you gain resources. Looking back on the 80s boom, fueled by plenty of capital and debt, he sees no indies left among those companies. "None is truly independent now," he said.

[Photo: Sony Pictures Classics' Tom Bernard and MoMA film curator Larry Kardish; Ira Deutchman, Ted Hope, Michael Lynne, and James Schamus. Apologies for the lousy interior photography.]



Now, there's less funding for the production and release of movies in general, not just in the indie sector, Lynne said. The tough economy isn't helping your favorite theater or the DVD sector. People will head toward safer product instead of making thoughtful challenging movies that capture the imagination. While

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the studios head for tentpoles, he sees hope in the long tail future of niche movies available digitally on computer, on video, on demand, ordered up by audiences directly.

While Lynne prepared remarks, the rest of the discussion was on background, although I got permission to quote a few folks. As the two studio buyers in the room, Focus Features' James Schamus and Sony Pictures Classics' Tom Bernard were the focus of much of the discussion. Focus, for example, is sticking with MPAA anti-piracy protocols and DCI compliance when it comes to booking films at digital cinemas—although many theaters are adopting less expensive options.

There was a strong sense of how difficult things are for indie producers, who are having to work harder and for less reward. There were conflicting POVs in the room: some think that indie producers and filmmakers shouldn't expect to make money. On the other hand, there should be ways to guarantee that they do get their fair share of the take—even going forward into the digital download future—instead of always being the ones who give up their back end to get films made. Distributors live off the carcasses of our investors and ourselves, said one indieprod, citing France as a place where filmmakers get a piece of every download.

This is That's Ted Hope, who started his own screening series to showcase films that aren't getting distributed via conventional means, said he's been talking a lot of filmmakers off the ledge, all struggling to survive. He cited the following extraordinary statistic: of the 60 movies he's made, only five returned on the back end. Content isn't the issue. He could name 18 young filmmakers who will go on to do good work, he said.

Not surprisingly, sellers in the room struck a more positive note. There's nothing to explain the shock in the specialty studio acquisitions market, said one lawyer, based on market indicators. DVD rentals should compensate for the decrease in DVD sales. Theatrical numbers are robust, pay deals, though receding slowly, still exist. Clearly, the irrational need to bid high at a festival has been replaced with a slower, more thoughtful approach based on checking out all the films and then deciding which ones to buy later on. The pattern of the past few festivals has become a slower trickle of smaller deals culminating after the festival.

Schamus downplayed the so-called crisis, insisting that basically, entitled white guys are not skimming as much money off movies as they used to. People were flipping companies. Over the past decade, distributors were contributing to insanely inflated buys. With the drop in DVDs, there are fewer resources on hand. "There are plenty of good movies out there," he said. "I go to festivals and see movies that I hope will get acquired. There's a renaissance creatively. But turning filmmakers into distributors seems like a mixed bag idea." Except that Focus isn't in the business of buying films; they mainly make their own. And after paying \$10-million for *Hamlet 2*, the comedy's disappointing b.o. didn't dissuade them from that policy.

SPC, IFC and Magnolia are the ones buying movies. Some complaints were raised about how little the distributors pay now, and the fact that foreign filmmakers' work is often subsidized, so they can afford these deals in a way that American indies cannot. IFC insisted that their filmmakers do, indeed, make money.

Tribeca Enterprises' Geoff Gilmore argued passionately that "the magic" has gone out of much of the films he saw in Toronto. He argued on behalf of the filmmakers and quality content. "I don't find that freshness right now." Filmmakers are leaning on genres, "formulas for independent film are almost predictable," he said. "Talent for storytelling in small films can't find their way into the marketplace because of the way the economy is restricted and the higher level of profit expected from a larger budget film." He argued for cross-fertilization between North America and the world.

One filmmaker argued that folks got spoiled by the studios, and should stop relying on them. Filmmakers need to reconnect with that "what is independent?" feeling, reduce their scale. The magic left because people became part of the system. Reinvention is in order. Another filmmaker insisted that his film get a

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The New York Times

theatrical release rather than VOD. Engaging critics is key, he said, throwing a movie into the cultural mosh pit. No independent film will succeed without critical support. Critics are undervalued, he argued.

Another doc producer said that audiences are gravitating to HBO and cable, which are often of higher quality than indie film. One producer said that selling films like product on the internet is the future: aligning with ad networks and social networks.

As for reaching the younger generation, education on distribution skills is key, said Tom Bernard. "Filmmakers need to educate themselves to take advantage of the avenues available to them to get their films into the marketplace. They must be empowered to make the correct decisions to steer their films to the best place for them to succeed and there are many more options today than in the past."

And instead of trying to go back to what was comfortable before—the point was made that most of the summit attendees were over 40—the indie community needs to see the changing consumer differently. They will see a movie in a living room with 5 friends, in a rec hall with 70 people, or in a cineplex with 500. Give up on persuading the consumer to stick with windows, and adapt to what they want. Instead, build from, how does the audience work?

A new piece in the distribution puzzle could be Epix, the new HD television channel and online streaming service launching next month from Lionsgate/Roadside Attractions, MGM and Paramount, with product from Goldwyn. These studios are opting out of the old pay-TV window—the other studios are still collecting millions from Starz, HBO, and Showtime. (Until they expire.) Epix is buying some films, licensing others, accessing pictures earlier, supplying behind-the-scenes set interviews, giving consumers on-demand movies on the computer, cell phone, TV. They hope to engage a younger demo with their website. They'll have 3000 titles—only Netflix has so many. They bought **The Cove** and plan to buy more docs.

It looks like we'll be seeing more of this kind of discussion and more focused debate going forward, as everyone tries to figure out what the hell is going on.

Indie experts Ira Deutchman and Scott Macaulay wrote up their impressions of the event. Good stuff. UPDATE: Here's Eugene Hernandez's wrap-up.

[Photo: Cinetic Media's John Sloss and Unique Features' Michael Lynne.]

[Faint, mostly illegible text from the article, appearing as bleed-through or very light print. Some words like "epix", "Netflix", and "The Cove" are faintly visible.]

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Prints That Shine Anew: Cassavetes, Bergman and More at MoMA

More than 25 movies rescued from the ravages of time and neglect will be featured in this year's edition of "To Save and Project," the Museum of Modern Art's annual festival of recently preserved films. Now in its seventh year, the program began on Saturday with a new print of John Cassavetes's devastating 1974 study of emotional instability, "A Woman Under the Influence" (running through Friday), one of several entries this year restored in whole or in part through the good offices of the Film Foundation.

With money provided by the fashion house Gucci and other sources, the Film Foundation, a nonprofit group founded in 1990 by Martin Scorsese and other leading American directors, is also behind the restoration of Antonioni's spare, modernist 1955 "Le Amiche" ("The Girlfriends," screening Thursday), based on a novella by Cesare Pavese. The foundation is also responsible for the reclaimed Technicolor magnificence of Visconti's extravagant period romance "Senso" (1954), with Farley Granger and Alida Valli. "Senso" screens on Monday and Wednesday.

A strong documentary component in this year's lineup includes MoMA's own restoration of Robert J. Flaherty's pioneering 1922 nature film, "Nanook of the North" (showing Saturday), now with its original color tinting intact. Documentaries of a more personal nature are featured in "Mama, Don't Take My Koda-

chrome Away!" (Nov. 2 and 9), a program of home movies featuring, among other things, intimate glimpses at the lives of Alfred Hitchcock and Joan Crawford, as well as Wallace Kelly's remarkable "Our Day," an artfully rendered "day in the life" of a middle-class family in Kentucky, around 1938.

Hollywood's in-house preservation efforts are represented by four films reclaimed by Sony Pictures Repertory, including Bob Rafelson's 1972 "King of Marvin Gardens" (Friday and Sunday) and Frank Capra's pre-Code melodrama "Forbidden" (1932), with Barbara Stanwyck (Saturday and next Monday).

New York Women in Film and Television offers a program of work financed through the Women's Film Preservation Fund: three short films (1959-1962) by the Chicago amateur filmmaker Margaret Conneely, followed by the 1926 feature "Christine of the Big Tops," written by Sonya Levien (Nov. 1 and 4).

The Swedish Film Institute will screen the long-unseen bilingual version of Ingmar Bergman's "Touch" (1971), with Elliott Gould and Bibi Andersson (Nov. 6 and 8). It will also present two silent classics from the golden age of Swedish cinema: Victor Sjöström's "Phantom Chariot" (1921), on Nov. 7 with live musical accompaniment by the Matti Bye Ensemble; and Benjamin Christensen's "Haxan: Witchcraft Through the Ages" (1922), on Nov. 8 with the Matti Bye Ensemble and on Nov. 13 with piano accompaniment by Ben Model.

On Nov. 11 and 15 the artist Kara Walker will introduce one of the earliest feature-length animated films, Lotte Reiniger's

"Adventures of Prince Achmed" (1926), as restored by the Deutsches Filmmuseum.

From France, two political films recall the turbulent 1960s: "Le Joli Mai," in which the filmmakers Chris Marker and Pierre Lhomme question passers-by about their attitudes toward the French-Algerian War (Nov. 13 and 14); and the collective film "Far From Vietnam" (Nov. 12 and 14), with segments by Alain Resnais, Agnès Varda, Jean-Luc Godard and others.

New preservation efforts in Asian films are represented by the restoration, at the University of California, Los Angeles, of Lester James Peries's 1964 feature from Sri Lanka, "The Changing

Films from around the world, lovingly restored.

Village" (Nov. 11 and Nov. 12), as well as the Korean Film Archive's rehabilitation of Kim Ki-young's astounding thriller of 1960, "The Housemaid" (Nov. 5 and 16).

The story of a music teacher and his family under attack from a sexually aggressive, pathologically possessive maid, "The Housemaid" has been a decisive influence on the new generation of South Korean filmmakers that includes Park Chan-wook and Bong Joon-ho. Restored with the support of Mr. Scorsese's new global initiative, the World Cinema Foundation, it is a perfect example of why film preservation is so important: here's a major work reclaimed from the past that points to the future.



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Recently | Recent Restorations Shine at MoMA

By [Name] [Date]

When you watch a classic film, you're not just watching a story; you're watching a piece of history. At the Museum of Modern Art, the restoration of Peter Falk and Gena Rowlands' "A Woman Under the Influence" (1974) is part of MoMA's "To Save and Project" festival.



COURTESY OF THE MUSEUM OF MODERN ART
 Peter Falk and Gena Rowlands in "A Woman Under the Influence" (1974), part of MoMA's "To Save and Project" festival.

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Features

cinemadaily | Recent Restorations Shine at MoMA

by Andy Lauer (Updated 4 hours, 49 minutes ago)

To Save and Project: The Seventh MoMA International Festival of Film Preservation is currently underway at the Museum of Modern Art in New York City. Dedicated to showcasing recently restored films, this year's edition includes screenings of over 25 works, including a week-long run of John Cassavetes' "A Woman Under the Influence," recent restorations of Robert Flaherty's "Nanook of the North" and Frank Capra's "Forbidden," and more.

"In retrospect, 'A Woman Under the Influence' seems to anticipate the following year's 'Jeanne Dielman,' which would express many of the same sentiments in even more shocking terms, but its shadow stretches even further," writes the Village Voice's Tim Gnerson about Cassavetes' film which runs until October 30. "Compare Cassavetes's film to any number of more recent agony-of-suburbia dramas focusing on put-upon mothers—Julianne Moore's harrowing performance as the environmentally sensitive 'Carol in Safe,' the suffering matriarchs of 'Little Children' and 'Revolutionary Road'—and you'll realize how these later films echo influence's underlying conflict: the tension between mother as loving rock of the family and mother as human being, with inner turmoil."



A scene from John Cassavetes' "A Woman Under the Influence," part of To Save and Project: The Seventh MoMA International Festival of Film Preservation.

"Maybe acting in a Cassavetes film was a kind of madness to begin with, a guarantee of total emotional exposure, fierce fights and sloppy hugs on and off camera," muses Time Out New York's Joshua Rothkopf. "Such were the privileges enjoyed by a select few during the director's 1970s heyday; of these brave souls, Gena Rowlands, his wife, was the queen, and this is her finest hour."

Meanwhile, Time Out New York's Keith Ulrich interviews Rowlands about her experience working on the film.

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GOLDEN GLOBE AWARDS While some folks have been pushing Brit comic Ricky Gervais of The Office fame for Oscar more »
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Upcoming Films

- Friday, October 30
 Boondock Saints II: All Saints Day
 Gentlemen Broncos
 Skin
 The House of the Devil
[view full release calendar >](#)

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DANGEROUS MINDS

The Amazing Animated Adventures Of Lotte Reiniger
10.26.2009
09:17 pm



Next month, as part of MOMA's "To Save And Project" festival devoted to newly restored films, American artist [Kara Walker](#) will introduce a new print of [Lotte Reiniger's](#) magnificent 1926 film, [The Adventures of Prince Achmed](#), the oldest surviving animated feature film on record.

If you've never seen Walker's work up close—and you should—it bears a striking resemblance to that of the German animator. Born in Berlin in 1899, Reiniger developed an early fascination with silhouette puppetry and the films of [George Méliès](#). A wealthy banker provided Reiniger with the means to animate [Achmed](#), a pastiche of [One Thousand And One Nights](#).

After that success, Reiniger and [Carl Koch](#), her husband and creative partner (and one-time assistant to [Jean Renoir](#)), spent the next decade in Germany making a string of animated films, including the first stab at [Dr. Dolittle](#). That one even had a score by Bertolt Brecht's main man, [Kurt Weill](#).

While not Jewish, Reiniger and Koch were still leftist (and savvy) enough to see Nazi Germany was no place for them. Lacking permanent visas, the pair bounced around Europe before finally settling in London in 1949. Koch died in '62, but Reiniger continued making films—animated and otherwise—up until 1979's [The Rose and the Ring](#). A clip from the newly restored [Achmed](#) follows below:

Bonus: Lotte Reiniger's 1951 animated short, [Mary's Birthday](#)

Posted by Bradley Novicoff

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NEA ARTS

Taking a Look Back

THE NEW YORK AMSTERDAM NEWS
August 6-August 12, 2009

MoMA's seventh annual 'Premiere Brazil' film exhibition enriches NYC

By MISANI

Special to the AmNews

If you missed the seventh edition of the annual film exhibition

"Premiere Brazil/New York" at the Museum of Modern Art, you really missed a fantastic cultural experience.

The popular and exciting two-week festival that opened on July 16 at the Roy and Niuta Titus Theater 2, at 11 West 53rd Street in New York City, and continued through August 3, offered a rich and significant body of new as well as classic films by well-known and emerging directors.

The winning series, a collaboration between MoMA and the Rio de Janeiro International Film Festival, was curated by Jytte Jensen, curator of MoMA's department of film, and Iida Santiago, director of the Festival do Rio. In addition to the film category, the 2009 film exhibition was also complemented by an enlivening cycle of Brazilian music performances on Thursdays in the museum's Abby Aldrich Rockefeller Sculpture Garden.

This year's diverse program included nine feature films and three shorts comprising documentary films and a retrospective of the master documentarian Eduardo Coutinho, which featured eight of his seminal works. In addition, in honor of the legendary Brazilian composer Heitor Villas-Lobos, the annual classics category com-

memorated the 50th anniversary of his death with the screening of the 1937 Humberto Mauro-directed film, "The Discovery of Brazil," scored by Villas-Lobos. On the whole, the features dominated the festival with six New York premieres, one international premiere and two world premieres.

Most of the films in the exhibition were introduced by their directors at the first screening. Amongst the impressive roster were the New York Premieres of "Last Stop 174" ("Ultima Parada," 2008), by the celebrated director Bruno Barreto (an inspiring, sensitive and suspenseful story set in Rio de Janeiro about tragedy and loss); the romantic fiction "That's It" ("Apenas O Fim," 2008), written and directed by Mateus Souza; "December" ("Feliz Natal," 2008), written and directed by Selton Mello; "The Enchanted Word" ("Palavra (En) cantada," 2008), directed by Helena Solberg, written by Diana Vasconcellos; "Should Nothing Else Work Out" ("Se Nada Mais der Certo," 2009), written and directed by Jose Eduardo Belmonte; and "Contretemps" ("Contratempo," 2008), written

and directed by Malu Mader and Mini Kerti.

Adding to the mix were the U.S. premieres "Cinderellas, Wolves and Prince Charming" ("Cinderelas, lobos e um principe encantado," 2008), written and directed by Joel Zit, and "Youth" ("Juventude," 2008), written and directed by Domingos Oliveira; the international premiere of "Morrinho—God Knows Everything But is Not a Snitch" ("Morrinho-Deus sabe de tudo mas nao e x9," 2008), written and directed by Fabio Gavaiao and Markao Oliveira; and the world premiere of the Guto Barra and Béco Dranoff film, "Beyond Ipanema: Brazilian Waves in Global Music" ("Beyond Ipanema: Ondas Brasileiras na musica global," 2009).

For the premiere of their film, Barra and Dranoff were present, as was Consul General Omar Chohfi of the Consulate General of Brazil in New York.



International filmmaker Euzhan Palcy and Jytte Jensen, curator, department of film, MoMA (Misani photo)

original.

The museum's conservation program ultimately results in greater accessibility, as the restored films can

their original format. As former film curator Steven Higgins asserted, MoMA's mission is to "restore films as film and make them available as film."

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Taking a Look Back

The Museum of Modern Art Preserves American Film History

Given its extensive visual arts collection, it would be expected that New York's Museum of Modern Art (MoMA) would receive funding only under the NEA's museum discipline. But in fact, since the 1970s, the NEA has been a major supporter of MoMA's efforts to preserve and protect its collection of approximately 23,000 films.

The museum's film department began in 1935 as a library of seminal works on film that were no longer in distribution, such as silent and international films. While its collection contains films from around the world, as part of its role as a founding member of the International Federation of Film Archives, MoMA also is committed to the acquisition and preservation of American film heritage, including classic films such as Academy Award Best Picture winners *It Happened One Night* (1935) and *On the Waterfront* (1955).

MoMA's curators consider a number of factors when selecting films for preservation, such as scarcity of surviving prints or negatives and whether the film is an "orphan," meaning it no longer has a rights holder or will be lost without the museum's help. In FY 2008, a \$50,000 Arts Endowment grant supported the preservation of ten American films from MoMA's archive, including *His Majesty, the American*. Starring Douglas Fairbanks, Sr., the romantic comedy was the first motion picture produced by the fledgling United Artists studio. Like others in the collection, *His Majesty, the American* had been copied onto 16mm acetate film some time around World War II to keep it from being lost when 35mm nitrate film became scarce. In restoring the film to its original 35mm format, conservators extended intertitles to their original length and repaired tinting, resulting in a print of superior quality that's closer to the original.

The museum's conservation program ultimately results in greater accessibility, as the restored films can



IMAGE COURTESY OF MOMA STILL ARCHIVE

Brute Force, 1947, starring Burt Lancaster and Hume Cronyn, is one of the films restored by the Museum of Modern Art in New York City with funding from the NEA.

be used for MoMA's public programs, screened at film festivals, or viewed by film scholars. According to conservator Peter Williamson, "[It] opens a window into what filmmaking was like." This glimpse into the past is the reason MoMA recently focused on restoring six films from its Thomas Edison Company Collection produced between 1913 and 1917. Although this period in the company's history previously had been dismissed by scholars as unimportant, MoMA maintains that these works are valuable as indicators of culture at the time the films were produced and of what people then considered entertaining.

A number of the restored films will eventually be available on DVD, expanding their reach considerably. However, just as a print of a painting is not the same as the original, MoMA respects each film as a piece of modern art, recognizing the value of restoring works to their original format. As former film curator Steven Higgins asserted, MoMA's mission is to "restore films as film and make them available as film."

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The New York Times

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Glittering Autumn

EVENING HOURS

Bill Cunningham



Nov. 17: The Museum of Modern Art held its second annual film benefit, a dinner honoring Tim Burton, the director. The event was attended by more than 200 guests.

- 1. HELENA BONHAM CARTER, left, TIM BURTON and MARIE-JOSEE KRAVIS, the museum's president.
- 2. JOHNNY DEPP.
- 3. From left, LAURA BROWN, GABOUREY SIDIBE and CARLOS SOUZA.
- 4. SUSAN ROCKEFELLER and DAVID ROCKEFELLER Jr.
- 5. AGNES GUND, a past president of the museum; and LEWIS B. CULLMAN.
- 6. From left, JULIA and DAVID KOCH and JERRY I. SPEYER, the museum's chairman.
- 7. BROOKE SHIELDS.



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Liz Pizzo + Olivia Striffler quoted

EVENT REPORT 11.19.09 12:06 PM

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MoMA Gets Suitably Whimsical and Macabre for Tim Burton Tribute

Now in its second year, the Museum of Modern Art hosted its annual film benefit Tuesday night. The gala raised \$800,000 for MoMA's department of film, honored director Tim Burton, and kicked off an exhibition of his work with decor inspired by more than two decades worth of movies.

A crowd of 240—including event co-chairs Johnny Depp and Helena Bonham Carter, as well as Danny DeVito, Brooke Shields, and Gabourey Sidibe—joined the director for cocktails, a short presentation, and dinner, before the museum lobby opened for a less exclusive after-party.

CONTINUED >



Whimsically presented desserts at the after-party included cupcakes on forks, towers of meringues, and cream puffs in birdcages.
Photo: Jessica Torossian for BizBash

The evening marked a bit of a departure from last year's inaugural benefit, which honored Baz Luhrmann. The museum's Tim Burton retrospective has been in the works for years, and timing the honor to its opening allowed event staff to be exceptionally playful in its execution.

"We didn't want to be culling from any specific film," said MoMA assistant director of special events Liz Pizzo, who worked with special events manager Olivia Striffler to produce the benefit. "This was about conveying what Tim Burton represents and, like with all MoMA events, we tried to keep everything clean and contemporary."

Pizzo and Striffler brought on production company SPEC Entertainment to bring the decor to fruition and pull off the many details of the night, which spanned nearly six hours and featured a heavily populated step-and-repeat, a cocktail hour, a presentation in one of MoMA's theaters, a dinner, a V.I.P. preview of the Burton exhibition, and an after-party for an additional 350 guests.

Gluing the many facets together was the museum lobby, filled with hedges, topiary, oversize paper flowers, and dramatic white chairs and ottomans that wouldn't be out of place in any number of Burton's films, particularly *Edward Scissorhands* or the upcoming *Alice in Wonderland*.

"Having Tim Burton working on this exhibition over the last year was really impactful on this event," said Pizzo, noting

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how hands-on Burton was. "Tying an exhibition to the film benefit might be a one-time thing, and that vibe will be hard to top. But that's what we'll have to do for next year."

—Michael O'Connell

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Gabourey Sidibe



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Johnny Depp



Johnny Depp, Danny DeVito



Johnny Depp, Helena Bonham Carter, Tim Burton



Johnny Depp, Helena Bonham Carter, Tim Burton, Danny DeVito



Johnny Depp, Patti Smith



Johnny Depp



Johnny Depp



Zac Posen



Rose Byrne



Rachel Roy

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Rachel Roy, Veronica Webb



Brooke Shields



Brooke Shields



Carlos Souza, Zani Gugelmann



Danny DeVito



Danny DeVito



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Danny Elfman



David Howell, Bonnie Hammer



David Koch, Julia Koch



Diana Picasso, Klaus Biesenbach



Ashley Greene



Ashley Greene



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Helena Bonham Carter



Hamish Bowles



Johnny Depp



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Johnny Depp



Johnny Depp

Johnny Depp



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Johnny Depp



Johnny Depp



Johnny Depp, Danny DeVito



Johnny Depp, Helena Bonham Carter, Tim Burton



Johnny Depp, Helena Bonham Carter, Tim Burton



Johnny Depp, Helena Bonham Carter, Tim Burton



Johnny Depp, Helena Bonham Carter, Tim Burton, Danny DeVito



Johnny Depp, Helena Bonham Carter, Tim Burton, Danny DeVito



Johnny Depp, Patti Smith



Johnny Depp, Patti Smith



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Julia Koch



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Michelle Harper



Marie-Josée Kravis, Danny DeVito



Helena Bonham Carter, Tim Burton, Marie-Josée Kravis



Marie-Josée Kravis, Johnny Depp

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Marie-Josée Kravis, Johnny Depp



Marie-Josée Kravis, Johnny Depp



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Patti Smith



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Rachel Roy



Rajendra Roy, Diana Picasso,
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Tim Burton



Tim Burton



Tim Burton

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Veronica Webb



Tim Burton, Danny DeVito



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Wonderland



THE MUSEUM OF MODERN ART TOOK

A trip to the dark side Tuesday night when it paid tribute to **Tim Burton** at its second annual Film Benefit. A crush of paparazzi and Burton fans flanked the 53rd Street entrance, including a man on stilts dressed as Edward Scissorhands. Inside, an autumnal backdrop stood in for a mundane step and repeat, where guests such as **Brooke Shields**, **David** and **Julia Koch**, **Rachel Roy**, **Agnes Gund**, **Danny Elfman**, **Gabourey Sidibe** and **Rose Byrne** took turns posing.

"There's **Johnny Depp**! Wow, what an entrance," said a star-struck Byrne as Depp appeared with date **Patti Smith** in tow. Byrne had no plans to introduce herself, though. "I'm completely shy," she blushed.

Depp didn't do much talking, either, skipping most of the press line to join **Helena Bonham Carter** in the museum's theater for a special presentation honoring Burton, whose highly anticipated "Alice in Wonderland" is slated for spring.

"I welcome you not only to MoMA, but to Tim Burton's universe, because that really is what this evening is all about," said honorary co-chair **Marie-Josée Kravis**. "I have to say that having seen Tim Burton's movies — 'Batman' or 'Beetlejuice' or 'Planet of the Apes' or 'Sweeney Todd' or many other movies — I myself always felt that he was not a person making movies, he was a person creating these astonishing worlds."

Longtime Burton friend **Danny DeVito** served as the host and gave Kravis a ribbing in his remarks.

"Now, we've done three movies together. We did 'Batman Returns,' which — where is she? — you left out when you were up here. 'Mars Attacks!' which you also left out, and 'Big Fish,' which you also left out," he said to much laughter. "We're all molded by our upbringings, as they say. Tim grew up in Burbank, Calif., where he was baked by the blistering sun and who knows what happened to his brain. It was fried when he was a little boy, but by the end, all of this manifested itself in his work," he continued, showing some early Burton clips including "Doctor of Doom" and "Hansel and Gretel," as well as the little-seen DeVito-directed "Hoffa," in which Burton plays a corpse.

A modest Burton received a standing ovation.

"I really want to thank everybody. It's just such a special honor for me to have this and Danny and everyone, and I'm just a bit overwhelmed and thank you very much for coming," he said before returning to his seat.

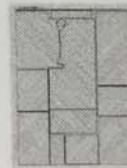
Afterward, guests filed into the museum's second-floor atrium for a seated dinner where DeVito received a special birthday cake (he's 65) and Depp gamely signed autographs for the swooning women in attendance.

"One woman came up to me and said, 'You have to introduce me to Johnny Depp. My two fantasies are Marlon Brando and Johnny Depp and one of them is dead,'" laughed Kravis.

As dinner wound down, many headed to the third floor to check out MoMA's exhibit, which includes 700 drawings and objects from Burton's vast archives.

Even the filmmaker's paramour and longtime muse Bonham Carter seemed overwhelmed by her partner's boundless creativity.

"It's an honor to be so featured in Tim's imagination. I don't put any



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energy into being a muse," she said. "Cooking and feeding him — that's a different thing."

Downtown, another cinematic partnership was being celebrated at the Cinema Society- and Calvin Klein-sponsored screening of "Broken Embraces." Star **Penelope Cruz** explained that frequently working with the same director, in her case, **Pedro Almodóvar**, doesn't always make things easier. "We always know what the other person is thinking," she said. "But at the same time, we have not relaxed in terms of feeling too confident on-set or feeling that we can get away with things because we know each other so well. I never want to disappoint him."

After the film — which, in a very meta fashion, is about the relationship between a director and his muse — Cruz held court in a back booth on the 18th floor of The Standard hotel, where she was joined by her "Nine" co-stars **Marion Cotillard** and **Fergie**, as well as **Billy Crudup**, **Mira Sorvino**, **Lee Pace**, **Donna Karan**, **Tatiana von Furstenberg** and **Ari Graynor**.



Francisco Costa and Penelope Cruz in Calvin Klein Collection.

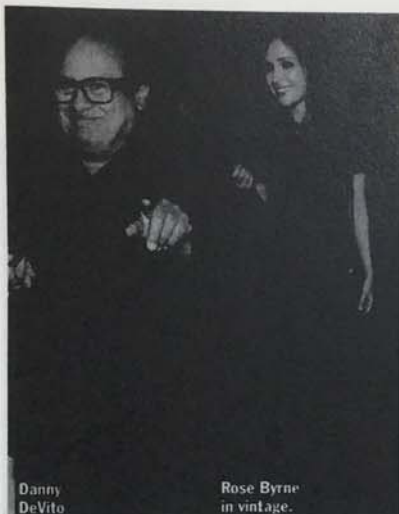
▲ Helena Bonham Carter in Vivienne Westwood.

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Danny DeVito

Rose Byrne in vintage.



Gahourey Sidihe in Tadashi.



David and Julia Koch, in Carolina Herrera.

Tatiana von Furstenberg



Johnny Depp in Tom Ford and Patti Smith in a Chado Ralph Rucci coat and Ann Demeulemeester.



Agnes Gund and Lewis Cullman

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Ashley Olsen in vintage Christian Dior couture and Mary-Kate Olsen in vintage Pierre Cardin and Topshop at MoMA.

MOMA PARTY PHOTOS BY STEVE ECKNER, BROKEN EMBRACES PARTY BY BILLY FARRELL/PMC



Tim Burton

For more, see WWD.com.

Rachel Roy, right, with Veronica Webb in her design.

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PopWatch

Keeping an eye on pop culture

Nov 17 2009 05:43 PM ET

Tim Burton brings us 30 seconds of awesome

by Kate Ward

Categories: Advance Advancement, Things That Are Awesome!, Tim Burton

Any New York-based Tim Burton fan should rush over to 53rd Street sometime between Nov. 22 and April 26, 2010. Why? The Museum of Modern Art will be running a retrospective exhibition on the imaginative director. And, if you ask me, an exhibit on the man behind *Edward Scissorhands*, *The Nightmare Before Christmas* and *Charlie and the Chocolate Factory*, would include too much glorious quirk and animated derangement to ignore!

MOMA hardly needs to advertise such a cool exhibit—I was there before you could even say *Mars Attacks!*—but they've released this fun 30-second animated spot from the director anyway. So take a look and enjoy 30 fun seconds from Burton.

If you're in New York, will you head to the exhibit? And if you aren't a Tim Burton fan, what retrospective would you like to see at a museum?

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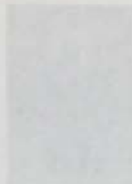


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Tonya Brandes attends the MoMA's Second Annual
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Some Kathryn Bigelow News

AWFJ Women On Film - MoMA Honors Kathryn Bigelow - Jennifer Merin reports

The Museum of Modern Art (MoMA) will honor Kathryn Bigelow at its third annual Film Benefit, to be held on November 10, and with a retrospective of her work to be presented in June, 2011.

Bigelow, renowned for her Academy Award-winning film *The Hurt Locker* (2008), has working in film for over 30 years, crafting a body of films that defy genre and gender expectations.

As the first female director to garner directing awards by the Academy, BAFTA, and the DGA, Bigelow has an acknowledged record for transforming the language of genre films to serve her content, as she creates immersive movies that leave the viewer simultaneously exhilarated and affected, thinking, and feeling.

The selection of Bigelow's films within MoMA's collection includes *Point Break* (1991), *Blue Steel* (1989), *Near Dark*, *The Loveless* (1982), and *The Set-Up* (1978).

The November 10 benefit will include a reception and dinner, and a special presentation recognizing Bigelow's acclaimed directorial work. The event raises funds to ensure that great works of cinema continue to be added to MoMA's collection. As you might expect, tickets to the benefit are pricey: tables are available for \$75,000, \$50,000, and \$25,000; individual tickets are \$5,000 and \$2,500 per person. You can make reservations by calling MoMA at 212-708-9680 or [online](#).

The June 2011 retrospective of Bigelow's entire career will include screenings of all of her feature films. In conjunction with the retrospective, MoMA has acquired Bigelow's paper archive which documents all of her film projects from *The Set-Up* to *The Hurt Locker*, from pre-production research through production notes to post-release publicity and press materials. The archive contains both process and creative documentation such as storyboards, scripts, filming schedules, location scouting reports, and casting notes. The collection also includes unrealized scripts and other projects.

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Women & Hollywood

Some Kathryn Bigelow News

by [Melissa Silverstein](#) on July 8, 2010



Here's why awards matter. Kathryn Bigelow who we all know won the best director Oscar this year is receiving two different honors.

Even though she has a distinguished body of work I doubt she would have gotten either had she not kicked butt on *The Hurt Locker*.

First, she was elected to the board of governors of the Academy of Motion Picture Arts & Sciences. The board of governors totals 43 people from all the branches in the Academy.

She joins Martha Coolidge and Ed Zwick as representatives of the directing branch. The directing branch is one of the only ones that has two women and a guy. Maybe the two of them can get some more women into the directing branch of the Academy so that we will see more women nominated.

This is progress.

Bigelow will also be honored by The Museum of Modern Art in NYC on November 10, 2010, and in June 2011 the Museum will show a retrospective of her work.

Here's some info from the press release:

As the first female director to garner directing awards by the Academy, BAFTA, and the DGA, Bigelow creates immersive movies that leave the viewer simultaneously exhilarated and affected, thinking, and feeling, while transforming the language of genre films to serve her content.

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Los Angeles Times

Within the Museum's collection, a selection of Bigelow's films are represented, including Point Break, Blue Steel (1989), Near Dark, The Loveless (1982), and The Set-Up (1978). In June 2011, MoMA's Department of Film will present a retrospective of Bigelow's entire career with screenings of all of her feature films. In conjunction with the retrospective, the Museum has acquired Bigelow's paper archive which documents all of her film projects from The Set-Up to The Hurt Locker, from pre-production research through production notes to post-release publicity and press materials. The archive contains both process and creative documentation such as storyboards, scripts, filming schedules, location scouting reports, and casting notes. The collection also includes unrealized scripts and other projects.

Congrats.

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Los Angeles Times

Date: Thursday, April 22, 2010
 Location: LOS ANGELES, CA
 Circulation (DMA): 815,723 (2)
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 Page: D3
 Keyword: Museum of Modern Art

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Festival's classic films get a makeover

At the TCM event, movies that include 'The Day of the Triffids' have been laboriously restored.

SUSAN KING

Preserving our film heritage is an arduous, time-consuming task. Kinetic and ever evolving, film preservation runs the gamut from high-tech digital restoration to hand-picking dirt off a negative.

The many preserved films screening at the TCM Classic Film Festival — running Thursday through Sunday at the Grauman's Chinese, the Mann Chinese 6 and the Egyptian Theatre — have all been restored to their former glory through one means or another.

The festival opens at the venerable Grauman's with the premiere of Warner Bros.' new digital restoration of the 1954 classic "A Star Is Born," with Judy Garland and James Mason in the Oscar-nominated lead roles. The film is a musical version of the 1937 drama about an actress on the rise who marries a dipsomaniac actor whose career is on the skids. The lavish, three-hour movie directed by George Cukor wasn't a hit upon release; about 30 minutes — including two musical numbers — were excised shortly after it opened to try to squeeze in some more viewings.

The late film historian Ron Haver restored the film in 1983 to its original length using the soundtrack with rediscovered footage and production stills.

"What Ron Haver did was basically to reconstruct the film to the best of his ability," says George Feltenstein, senior vice president of the theatrical catalog for Warner Home Video. "But at that time there wasn't a digital restoration of the film itself."



A FILM IS REBORN: Judy Garland stars in the recently restored "A Star Is Born."

Because of the flaws with early CinemaScope lenses, the original negative had jumps at the end of every splice. And the movie was turning red because the yellow layer of the Eastman color stock was fading.

"It has taken over 2½ years," Feltenstein says of the restoration. "You are dealing with a very long film and an enormously complex piece of film."

The Museum of Modern Art, which is also represented in the festival, prefers to restore its films in the traditional hands-on photochemical style.

"We haven't embarked on the digital frontier yet," says Katie Trainor, film collections manager. "We are waiting for the right title to consider. We very much believe in

the photochemical process."

But the audio of its three films in the festival, "The Big Trail" from 1930, 1929's "Sunmynside Up" and 1933's "The Story of Temple Drake," was digitally restored. "It has been told to me that Fox, when they were recording their sound ... they were printing it too late, which makes the sound not optimal. Digital audio work restores it to ... the best sound at the time."

"The Story of Temple Drake," based on William Faulkner's controversial 1931 novel, "Sanctuary," revolves around a society girl (Miriam Hopkins) who is raped by a big-time gangster (Jack La Rue). The film caused such an uproar that it led to the strengthening of the rules of the Production Code. It was even pulled from release.

Meanwhile, Michael Hyatt spent years working on the restoration of the original negative of the 1963 British sci-fi classic "The Day of the Triffids," starring Howard Keel and Janette Scott.

A clear water bath is usually used to clean the emulsion side of a negative, Hyatt says, but if there is dirt in the water, it will bond solidly with the emulsion.

The result: the prints made from these dirty negatives are filled with white snowy star figures.

Hyatt says one can either do a digital fix or take the dirt off one speck at a time. He opted for the one-speck process. "I went through the negative with a needle over a period of several years.... You develop a Zen relationship with the film."

susan.king@latimes.com



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filmcomment
May June 2009

closing shots THE FILM SOCIETY OF LINCOLN CENTER SPECIAL EVENTS



1. The Film Society's Richard Peña and Mara Manus with *SérAPHINE* director Martin Provost during Rendez-Vous with French Cinema 2. Agnès Varda, director of *The Beaches of Agnès*, at Rendez-Vous 3. Mark Boal and Kathryn Bigelow, screenwriter and director of *The Hurt Locker*, with *Film Comment* editor Gavin Smith at the closing night of Film Comment Selects 4. *The Girl From Monaco* director and co-writer Anne Fontaine at a Rendez-Vous screening 5. The Film Society's Adam Leon, director of *Killer* (New Directors/New Films), with Emily Spiegel from Miramax 6. Christophe Barratier, director of *Paris 36*, the opening-night film of Rendez-Vous, with Mara Manus, the film's star Nora Arnezeder, Richard Peña, and Sony Pictures Classics' Michael Barker 7. Félicité Wouassi, star of Rendez-Vous selection *With a Little Help From Myself* 8. Richard Peña and Costa-Gavras, director of *Eden Is West*, during an onstage conversation 9. Eugene Hernandez from indieWIRE and Anne Hubbell from Kodak 10. Mara Manus, Rajendra Roy of MoMA, and Cherien Dabis, the director of ND/NF opener *Amreeka* 11. Cherien Dabis, *Stay the Same Never Change* director Laurel Nakadate, *Treeless Mountain* director So Yong Kim, \$9.99 director Tatia Rosenthal, Rajendra Roy, *Unmade Beds* director Alexis Dos Santos, Adam Leon, and *Killer* co-director Jack Pettibone Riccobono 12. *The Fly* director Vladimir Kott with The Film Society's Marian Măşone 13. Francine Nyari of Cineric with Richard Lorber of Koch Lorber Films 14. Laurel Nakadate, Larry Kardish from MoMA, and So Yong Kim 15. The Film Society's Doug Laible with *Treeless Mountain* producer Bradley Rust Gray 16. *Barking Water* director Sterlin Harjo with actors Richard Ray Whitman and Casey Camp-Horinek

PHOTOS BY GREGG DEAN AND CAROLYN CONTINO

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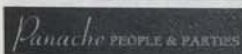
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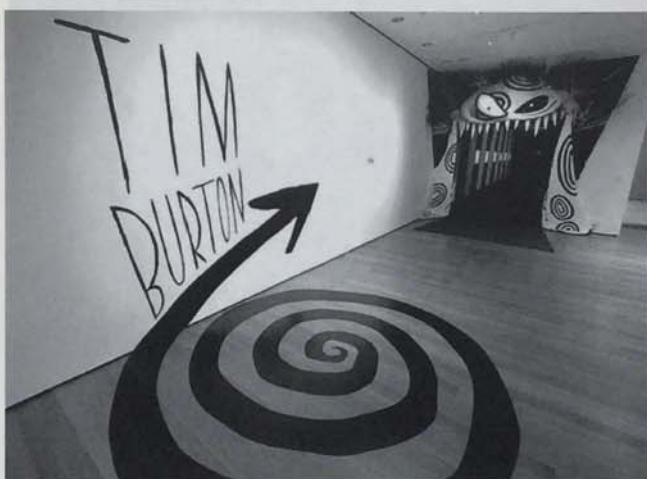
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MoMA Film Benefit



The entrance to the benefit.

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The Museum of Modern Art's Film Benefit was held on November 17, 2009 and honored film director **Tim Burton**, who is renowned for such films as *Batman*, *Beetlejuice*, *Edward Scissorhands*, and *Sweeney Todd*. **Johnny Depp** and **Helena Bonham Carter** were co-chairs of the event, along with **Robert A. Iger** and **Willow Bay**, and **David** and **Julia Koch**. Honorary co-chairs were **Marie-Josée Kravis**, president of the Museum's Board of Trustees; and **Jerry I. Speyer**, chairman of the Museum's Board of Trustees. The evening was highlighted by a special presentation recognizing Burton's acclaimed directorial work; his next feature film, *Alice in Wonderland*, starring **Mia Wasikowska** as Alice and Johnny Depp as The MadHatter, will be released in March 2010. The Film Benefit raises funds to ensure that great works of cinema continue to join the collection of The Museum of Modern Art.

An innovative film director, Burton's visionary filmmaking is the subject of the major MoMA exhibition *Tim Burton* (November 22, 2009-April 26, 2010), which traces the current of Burton's visual imagination, from his earliest childhood drawings through his mature work in film. Included will be 700 examples of rarely or never-before-seen drawings, paintings, storyboards, moving-image works, puppets, maquettes, costumes, and cinematic ephemera, and an extensive film series spanning Burton's 27-year career.

A director of fables, fairy tales, and fantasies, with an aesthetic that incorporates the Gothic, the Grand Guignol, and German Expressionism, Tim Burton has created a body of films— 14 features released over two and a half decades thus far—that reveal an uncompromised auteurist vision. Burton's striking visuals and indelible characters make even his blockbuster studio films intimately personal. From adaptations to musicals to stop-motion animated films, his work bears a distinctive, unmistakable point-of-view, and his original interpretations of wellknown comic and literary characters, real-life personalities, and beloved childhood icons have resulted in creations all their own. Along with his frequent collaborators—including actors Johnny Depp and Helena Bonham Carter, composer Danny Elfman, production designer Rick Heinrichs, and costume designer Colleen Atwood—Burton has crafted a new canon of beloved characters, from Edward Scissorhands and Beetlejuice to Jack Skellington and the Corpse Bride.

The Museum of Modern Art's Department of Film was established in 1935 as the Film Library, and today is recognized as holding the strongest international film collection

People & Parties

- NOV 19, 2009 AMNH Museum Gala
- NOV 18, 2009 SWCRF Benefit
- NOV 18, 2009 Joan's Legacy Benefit
- NOV 17, 2009 MoMA Film Benefit

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in the United States, incorporating all periods and genres. Totalling over 22,000 titles and 4 million film stills, the collection spans the entire history of film. Among its holdings are the original negatives of the Biograph and Edison companies; the D.W. Griffith, Douglas Fairbanks, David O. Selznick, Andy Warhol, and Joseph Cornell collections; contemporary films from Hollywood and around the world; and significant collections of film stills, scripts, posters, and other study materials. Works in the collection are made available through the Film Study Center and exhibition programs, and are stored in the Celeste Bartos Film Preservation Center, a state-of-the-art facility in Hamlin, Pennsylvania.



Johnny Depp, Helena Bonham Carter, honoree Tim Burton, and Danny DeVito.



MoMA chairman Jerry I. Speyer and Guest.

Co-chairs David Koch and Julia Koch.

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Helena Bonham Carter, Tim Burton and MoMA president Mare Josee Kravis.



MoMA director Glenn Lowry, Susan Lowry and Guest.

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Ashley Olsen and Mary-Kate Olsen.



Nanette Lepore, Zac Posen.



Rachel Roy, Danny DeVito, Rajendra Roy, The Celeste Bartos Chief Curator of Film, MoMA.

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Brooke Shields.



Johnny Depp, Patti Smith.



Jenny He, Curatorial Assistant, Department of Film, MoMA; Tim Burton; Ron Maglozzi, Assistant Curator, Department of Film, MoMA.

Photo: Michael Linneman

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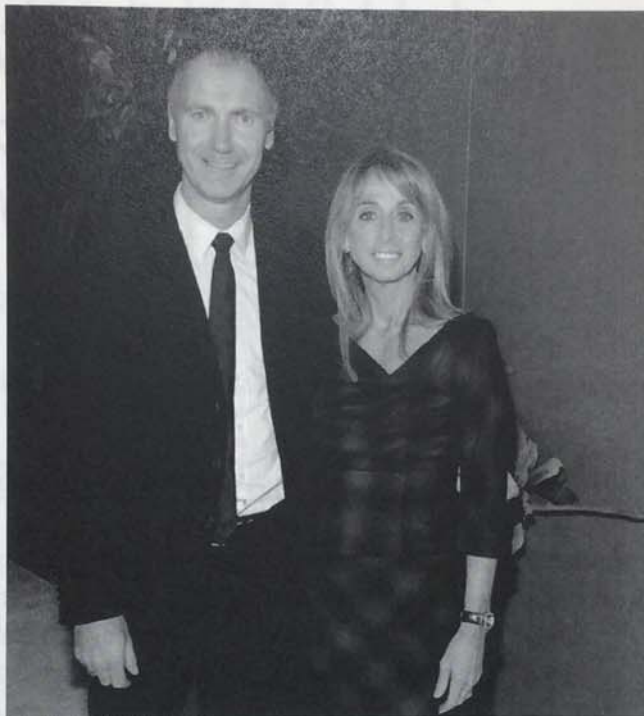
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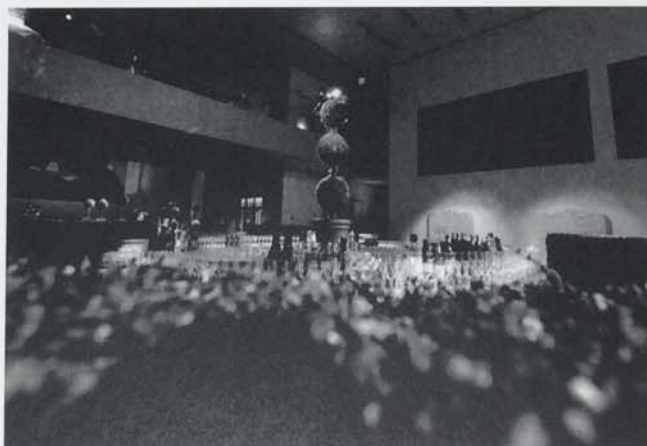
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Dave Howe and Bonnie Hammer.



Atmosphere.

Photos: Michael Locasiano

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Film

AICP CELEBRATES PUTTING THE ART IN ADVERTISING WITH ITS OWN BRAND ID

BY JEFF BEER

The association of creative production professionals gets artsy (and science-y) for its annual awards.

0 NOTES 0 PIN 2 PLUS 26 TWEET 132 LIKE 1 SHARE

The Association of Independent Commercial Producers (AICP) is the ad industry's trade association for production companies, content studios, digital production, and visual effects shops. Every year its members gather in New York City for a week of awards presentations, lectures, informal talks, and general high-fiving. The events culminate in a gala at the Museum of Modern Art, where winning work is then installed in MoMA's permanent archives.

This show focuses on craft as much as commerce and this year the organization enlisted four of the industry's leading design and visual effects studios--Tröllback, The Mill, The Mission, and Quiet Man--along with McCann Systems, to create

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For its sponsor reel, director Rob Trent and The Mission created a photorealistic, all-CG tour of a gallery filled with surreal sculptures with strategically placed logos. The AICP Show opening and interstitial category titles were created by Mill+, the content creation arm of The Mill, made from an actual 3-D installation rather than animation. Quiet Man designed a visual identity and video installations for the group's live Base Camp space--a pop-up lounge in SoHo where participants can congregate.

AICP President and CEO Matt Miller says the organization wanted to brand the proceedings as creatively as the work being honored. "Each of our shows have incorporated key presentation elements, all of which have to be created and executed at a level that not only reflects the quality of the work we're recognizing, but is on a par with the institutions and venues we've partnered with."

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Mrs. Deane F Johnson
Firefox Benefit Office
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Suite 1410
New York, New York 10036



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The Gala Premiere of FIREFOX, starring, produced and directed by Clint Eastwood, is an action-packed contemporary thriller involving international espionage on a grand scale. The gala evening will begin with a champagne reception at the Cinema I theater. Immediately following the screening, Mr. Eastwood will join the Chairmen, Committee, Benefactors and Patrons of the Benefit at supper with dancing to the music of Peter Duchin and his Orchestra at the Hotel Pierre.

**The Film Preservation Fund of
The Museum of Modern Art**

Few would argue that the most vibrant contemporary medium — the one that best captures and reflects the evolving life and times of America — is that of film.

The Museum's Archive comprises more than 8,000 films covering cinema from the 1890's to today. One of the world's foremost collections of international classic and historic film, the Archive includes major representations from every American studio, as well as the definitive collection of the works of D.W. Griffith.

The primary task of the Museum's Film Department today is the preservation of this irreplaceable collection. Films produced prior to 1950 on nitrate stock must be transferred to acetate stock before they deteriorate. Color films are found to be fading at an alarming rate. To raise funds to complete the preservation of the Archive as quickly as possible, the Museum has initiated a \$6,000,000 Capital Campaign.

A selection of films by Clint Eastwood was shown at the Museum in 1980. At that time, Mr. Eastwood became interested in the Film Preservation program, recognizing the urgency and importance of preserving our unique film heritage. It was his personal request that the proceeds from the premiere of FIREFOX help launch this Campaign, to focus attention on the pressing need to broaden support for preservation. The Trustees of The Museum of Modern Art are extremely grateful for his concern and participation in this important effort.

In this era of federal cutbacks, participation by the private sector is more crucial than ever before. The preservation of one of our most historically vital art forms is a compelling motivation for all of us who learn from, and are enchanted by, the art of film.

Mrs. Armand P. Bartos
Mr. William S. Paley
Mrs. John D. Rockefeller 3rd
Mr. Steven J. Ross
Honorary Co-Chairmen
and
Mrs. Deane F. Johnson
Benefit Chairman

Cordially invite you to the
Gala Film Premiere of

FIREFOX

**starring, produced and directed by
Clint Eastwood
to benefit the Film Preservation Fund
of
The Museum of Modern Art**

Monday, June 14, 1982

preceded by a champagne reception at
Cinema I
1001 Third Avenue (at 60th Street)
6:00 PM

Screening begins promptly at 7:00 PM

followed by a Supper Dance
with music by Peter Duchin and his Orchestra
Hotel Pierre, Grand Ballroom
Fifth Avenue at 61 Street

Black Tie
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Clint Eastwood in 'Firefox' • Executive Producer Fritz Manes
Screenplay by Alex Lasker & Wendell Wellman • Based on the novel by Craig Thomas
Produced and Directed by Clint Eastwood
Distributed by Warner Bros. © A Warner Communications Company

Gala Premiere of




to benefit the Film Preservation Fund of The Museum of Modern Art
Monday, June 14, 1982

- Please reserve the number of Benefactor table(s) indicated at \$5,000 each, which includes 10 tickets to the pre-screening cocktail reception at the home of Mrs. John D. Rockefeller 3rd, film premiere, and black tie supper dance with the stars at the Hotel Pierre.
- Please reserve the number of Patron table(s) indicated at \$3,000 each, which includes 10 tickets to the pre-screening champagne reception at the theater, film premiere, and black tie supper dance with the stars at the Hotel Pierre.
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Please make your check payable to The Museum of Modern Art, and mail to: Firefox Benefit Office, 1120 Avenue of the Americas, Suite 1410, New York, New York 10036. For further information, please contact Miss Cathy Lehman at 212-944-1858. Donated portion of the ticket is tax-deductible to the extent provided by the law.



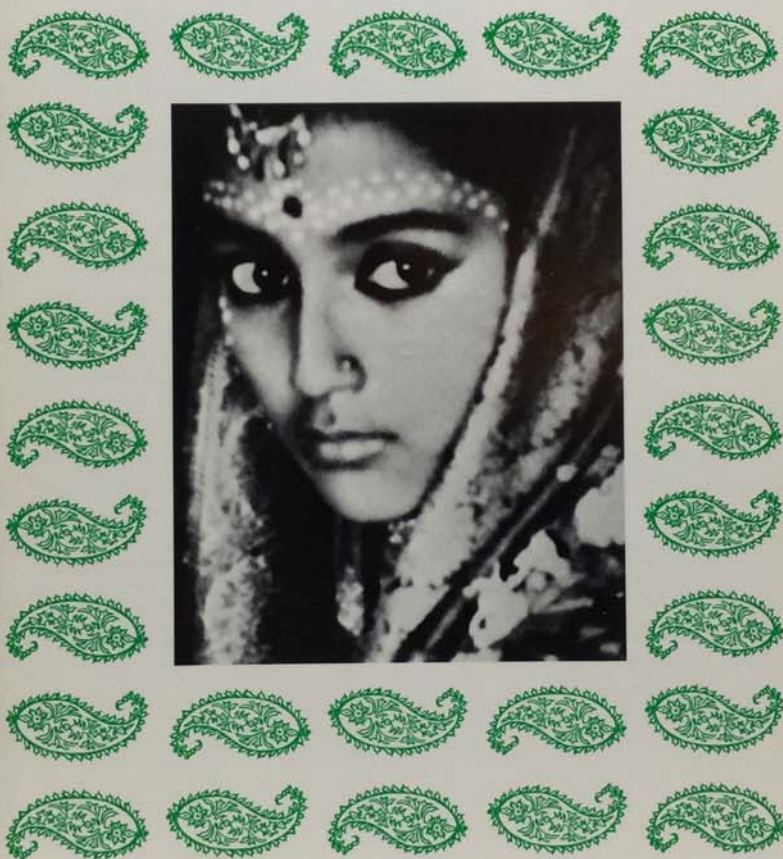
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25 June–12 October 1981

Presented by The Asia Society, New York,
The Museum of Modern Art, New York,
and The Directorate of Film Festivals,
New Delhi

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**FILM
INDIA**



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FILM INDIA is a three-part program devoted to the history of the cinema in India, tracing early as well as recent developments through screenings, lectures, and symposia featuring a number of visiting filmmakers.

FILM INDIA begins with a retrospective of the films of Satyajit Ray. Born in Calcutta in 1921 to a distinguished Bengali family, Ray worked for some years as an art director in an advertising firm, while designing and illustrating books on the side. In the early 1950s, he designed a new edition of a popular novel, and a screen version of it began to take shape in his mind. Working against tremendous odds—he had no experience and little money—he completed his first film, *Pather Panchali*, in 1955. Its premiere at The Museum of Modern Art in May of that year, its acclaim at the Cannes Film Festival in 1956, and its immediate success throughout Bengal encouraged Ray to become a professional filmmaker. Two sequels followed: *Aparajito* in 1956 and *The World of Apu* in 1959. The Apu Trilogy, as the three films came to be known, "formed an epic that moved from the village to the city, from the distant past to the recent past, from a structured rural life to an anarchic metropolitan milieu," writes Erik Barnouw in *Indian Film*, and "foreshadowed the scope of Ray's work in the decades to follow."

The program presents the work of Ray through *Pikoo* (1980). New 35mm prints with English subtitles have been made specifically for this program, including a print of Ray's recent film in color, *Kingdom of Diamonds* (1980), a sequel to his witty and delightful *The Adventures of Goopy and Bagha* (1969).

The second section of **FILM INDIA** is a historical retrospective. Little remains today of early Indian cinema, the result of neglect and the difficulties of preservation. Nevertheless this program includes early newsreels and a brief glimpse of the work of D.G. Phaike (1870-1944), the acknowledged father of Indian cinema, who produced over one hundred films, of which only scattered fragments have been saved. His pioneering work was a major influence in establishing the Indian



Aranyer Din Ratri (*Days and Nights in the Forest*), by Satyajit Ray

Cover: *Teen Kanya* (*Three Daughters*), by Satyajit Ray

FILM INDIA is made possible by a generous grant from the National Endowment for the Humanities, Washington, D.C. Additional support has been provided by Air India, the Smithsonian Institution Foreign Currency Program, the Asian Cultural Council, and the Indo-U.S. Subcommission on Education and Culture.

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film industry. A compilation film called *D.G. Phaike: The First Indian Film Director* shows him at work on the first Indian feature, *Raja Harischandra*, in late 1912; this is the only extant extract from this ambitious mythological film. Its success encouraged the growth of production throughout India, principally of historical and mythological subjects, such as *The Light of Asia* (1925), *Shiraz* (1926), and *A Throw of Dice* (1929). Social and political themes were rare in that period; Indian film then, as it often did throughout its history, drew heavily on popular forms of entertainment, particularly dance, music, drama, and folk theater. The extensive use of singing and dancing in the Indian film, which seems arbitrary to a Western audience, derives from the actualities of Indian life, especially in the village.

With the advent of sound, the cinema in India slowly moved away from the fantasy world. A new social awareness was reflected in the films of the late '30s and '40s, such as *Devdas* (1935), which had a strong impact on urban youth, and *Achhut Kanya* (1936), which advocated the eradication of caste barriers. The injustice of arranged marriages was forcefully expressed in films like *Duniya Na Mane* (1937).

Part I: Satyajit Ray

- Pather Panchali*, 1955
- Aparajito*, 1956
- Parash Pathar* (*The Philosopher's Stone*), 1957
- Jalsaghar* (*The Music Room*), 1958
- Apur Sansar* (*The World of Apu*), 1959
- Devi*, 1960
- Rabindranath Tagore*, 1961
- Teen Kanya* (*Three Daughters*), 1961
- Abhijan* (*The Expedition*), 1962
- Kanchanjungha*, 1962
- Mahanagar* (*The Big City*), 1963
- Charulata*, 1964
- Kaparush-o-Mahapurush* (*The Coward and the Holy Man*), 1965
- Two*, 1965
- Nayak* (*The Hero*), 1966
- Goopi Gyne Bagha Byne* (*The Adventures of Goopy and Bagha*), 1969
- Aranyer Din Ratri* (*Days and Nights in the Forest*), 1970
- Pratidwandi* (*The Adversary*), 1970
- Seemabaddha* (*Company Limited/The Target*), 1971
- Ashani Sanket* (*Distant Thunder*), 1973
- The Inner Eye*, 1974
- Sonar Kella* (*The Golden Fortress*), 1974
- Jana-Aranya* (*The Middleman*), 1975
- Baia*, 1976
- Shatranj Ke Khilari* (*The Chess Players*), 1977
- Joi Baba Felunath* (*The Elephant God*), 1978
- Hirok Rajer Deshe* (*Kingdom of Diamonds*), 1980
- Pikoo*, 1980

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With India's independence in 1947, the ever-predominant entertainment film based on Hollywood formulas had even less appeal for filmmakers caught up in the national struggle. Bimal Roy belongs with the atypical filmmakers of the '50s whose efforts were more serious and purposeful, as seen in his *Do Bigha Zamin* (1953), influenced by Italian neo-realism. Roy sought a more authentic and relevant national cinema in *Sujata* (1959), a drama of the love between a Brahmin youth and an untouchable girl.

Leading actors and actresses in India have held an almost mystical power over the imagination of the mass audience, and the "star system" has continued to dominate production. Two actor-directors, Raj Kapoor and Guru Dutt, sought a compromise between the overwhelmingly popular genre formulas and work that issued from a real social context. Kapoor's *Awaara* (1951) was a huge success, helped no doubt by the music and dance, and of course, the talent and charisma of the star, Kapoor himself. Guru Dutt never achieved Kapoor's popularity, but in his ambitious melodramas, in which he starred, he created films of deep feeling with a sure cinematic sensitivity.

The films of one of India's finest documentary artists, S. Sukhdev, reveal the unusual talent of this filmmaker. *Castor* (1962), *Wildlife of India* (1966), and *India '67* (1967) exemplify his work.

The Calcutta Film Society, of which Satyajit Ray was one of the founders in 1947, was significant in the education of a new generation of filmmakers. Among them was the late Ritwik Ghatak, whose film *Meghe Dhaka Tara* (1960) appears in the Historical Retrospective and whose *Ajaantrik* (1958) opens the third section of FILM INDIA, Contemporary Indian Cinema. Ghatak has been described as an "unpredictable genius," an artist working from his own experiences who expressed his deep sense of alienation. Another Bengali cinematic artist is Mrinal Sen, who has recently begun to receive recognition outside his country for a cinema confronting complex social and political themes.



Awaara (The Vagabond), by Raj Kapoor

Gradually the idea of an "alternative" cinema has come to be accepted in India. The country has the world's largest film industry; over seven hundred feature films were produced last year. Thus a rebellion against the formula movies from Bombay and Madras was perhaps inevitable. The "all-India" film, made in Hindi and produced in Bombay, accounts for only 25 percent of production; the majority of films are produced in fifteen regional languages. The new movement, under the leadership of filmmakers such as Sen, Shyam Benegal, and Girish Karnad, has spread throughout India; there is a new regional consciousness. This energetic and prolific parallel wave is characterized by a conviction that film should deal responsibly with current issues, with history, tradition, and superstition, with the aesthetics and technology of film itself.

Part II:

Historical Retrospective

- The Light of Asia*, 1925, Franz Osten
- Shiraz*, 1926, Franz Osten
- A Throw of Dice*, 1929, Franz Osten
- Diamond Queen*, 1933, Homi Wadia
- Devdas*, 1935, P. C. Barua
- Achhut Kanya (Untouchable Girl)*, 1936, Franz Osten
- Sant Tukaram (Saint Tukaram)*, 1936, V. Damle and S. Fatheial
- Duniya Na Mane (The Unexpected)*, 1937, V. Shantaram
- The Journey of Dr. Kotnis*, 1942, V. Shantaram
- Chandralekha*, 1948, S. S. Vasan
- Kalpana*, 1948, Uday Shankar
- Awaara (The Vagabond)*, 1951, Raj Kapoor
- Avaiyaar*, 1953, S. S. Vasan
- Do Bigha Zamin (Two Acres of Land)*, 1953, Bimal Roy
- Mother India*, 1957, Mehboob Khan
- Pyaasa*, 1957, Guru Dutt
- Kaagaz Ke Phool*, 1959, Guru Dutt
- Shri 420 (Master 420)*, 1959, Raj Kapoor
- Sujata*, 1959, Bimal Roy
- Meghe Dhaka Tara (The Cloud Capped Star)*, 1960, Ritwik Ghatak
- Castor*, 1962, S. Sukhdev
- D. G. Phalke; The First Indian Film Director*, 1965, made by the National Film Institute of India, Pune
- Wildlife of India*, 1966, S. Sukhdev
- India '67*, 1967, S. Sukhdev
- Ma Ki Pukar*, 1975, S. Sukhdev
- Sholay*, 1975, Ramesh Sippy
- Cinema, Cinema*, 1979, Krishna Shah
- The Great Indian Film Bazaar*, 1980, Sridhar Kshirsagar

Symposia

The Lila Acheson Wallace Auditorium
The Asia Society
 725 Park Avenue, New York, New York

The International Film: An Endangered Species?

Satyajit Ray will participate in a national film, moderated by Charlene Newswear.

Satyajit Ray

A symposium on the films of Satyajit Ray from the 1930s to the present. Participants include Ananda Das Gupta, Mr. Ray's biographer, and Bansi Chandrabhatta.

History of Indian Cinema

A symposium on the history of Indian cinema, moderated by pioneer filmmaker D. G. Phalke. Participants include D. G. Phalke, Chief, Motion Picture, Broadcast, and Information, Division of the Library of Congress.

Contemporary Indian Cinema

A symposium on Indian cinema, moderated by D. G. Phalke. The panel will include filmmakers and critics.

All events are open to the public. For more information, contact the Office of Film and Broadcasting, 751-3210.

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Symposia

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The International Film:

An Endangered Species? Monday, June 29
 Satyajit Ray will participate in a symposium on the international film, moderated by Charles Michener, Senior Editor, Newsweek

Satyajit Ray Wednesday, July 1
 A symposium on the films of Satyajit Ray, from *Pather Panchali* to the present. Participants will include Mr. Ray, Chidananda Das Gupta, Mr. Ray's longtime collaborator and biographer, and Bansi Chandragupta, art director on Ray's films.

History of Indian Cinema Wednesday, July 29
 A symposium on the history of Indian cinema, beginning with pioneer filmmaker D. G. Phalke. Moderated by Erik Barnouw, Chief, Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress, and co-author of *Indian Film*.

Contemporary Indian Cinema Monday, September 21
 A symposium on Indian cinema from the late 1950s to 1980. The panel will include filmmakers whose work is shown in the retrospective.

All events are open to the public. For further information, call the Office of Film and Broadcasting, The Asia Society, (212) 751-3210

Part III:

Contemporary Cinema

Ajantrik (Pathetic Fallacy), 1958, Ritwik Ghatak
Bhuvan Shome (Mister Shome), 1969, Mrinal Sen
Sara Akaash (The Whole Sky), 1969, Basu Chatterji
Uski Roti (Daily Bread), 1969, Mani Kaul
Samskara (The Last Rites), 1970, Patabhi Rama Reddy
Maya Darpan (Magic Mirror), 1972, Kumar Shahani
Garm Hawa (Hot Wind), 1973, M. S. Sathyu
Kaadu (The Forest), 1973, Girish Karnad
27 Down, 1973, Avtar Kaul
Manthan (The Churning), 1976, Shyam Benegal
Bhumika (The Role), 1977, Shyam Benegal
Ghatashradha (Funeral Rites), 1977, Girish Kasaravalli
Kanchana Sita (Golden Sita), 1977, G. Aravindan
Kodiyettom (Ascent), 1977, Adoor Gopalakrishnan
Ondanondu Kaladalli (Once Upon a Time), 1978, Girish Karnad
Sarvasakshi (The Omniscient), 1979, Ramdas Phutane
Aakaler Sandhane (In Search of Famine), 1980, Mrinal Sen
Aakrosh (Cry of the Wounded), 1980, Govind Nihalani
Albert Pinto Ko Gussa Kyon Aata Hai (What Makes Albert Pinto Angry), 1980, Saeed Mirza
Bhavni Bhavai (A Folk Tale), 1980, Ketan Mehta
Chakra (Vicious Circle), 1980, Rabindra Dharmaraj
Rikki Tikki Tavi, 1980, A. Zaguridi

Acknowledgments

On behalf of the trustees of The Asia Society and of The Museum of Modern Art, we wish to express our gratitude to all those whose cooperation and enthusiasm have made this program possible. In particular we wish to acknowledge the Directorate of Film Festivals, New Delhi; The National Film Archive, Pune; and The Indian Council of Cultural Relations, New Delhi. We also thank the Embassy of India, Washington, D.C.; the Consulate General of India, New York; the Indo-U.S. Subcommittee on Education and Culture; the International Communication Agency; the National Film Development Corporation, Bombay; the Children's Film Society, Bombay; and Medius Services Pvt. Ltd., India.

The film retrospective, lectures, and symposia, the publication of program notes, and the free distribution of this brochure have been made possible by generous grants from the National Endowment for the Humanities, Air India, the Smithsonian Institution Foreign Currency Program, and the Asian Cultural Council.

We are most grateful to the following individuals and institutions for their generosity in lending films for this exhibition: The National Film Archive of India, Pune; Aryan Cinema, Pune, Air India; Bauer International Pictures; Mr. James Beveridge; Bombay Films Inc.; Cinema 5; Creative Films International Corporation; Distribution Sixteen—A Division of Italtoons Corporation; Mr. Henri Fraise; Icarus Films, India Films; Janus Films; Kino International; the Library of Congress; M & N Pictures; Macmillan Audio-Brandon; Mr. Qazi Moid; Mrs. Hope Namgyal; the Pacific Film Archive; and Tarachand, Inc.

For their devotion and commitment to this retrospective, our profound thanks go to Raghunath Raina, Bindu Batra, and Probodh Maitra, coordinators of FILM INDIA at the Directorate of Film Festivals, New Delhi. To Ted Tanen, American Executive Secretary, the Indo-U.S. Subcommittee on Education and Culture, we acknowledge our special thanks for his untiring efforts on behalf of the program, in India and the United



Bhavni Bhavai (A Folk Tale), by Ketan Mehta

FILM INDIA has been co-directed by Muriel Peters, Director, Department of Film and Broadcasting, The Asia Society; Adrienne Mancila, Curator, Department of Film, The Museum of Modern Art; and Erik Barnouw, Chief, Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress.

Tour

Portions of FILM INDIA will be traveling to the following institutions and cities in the United States: the Library of Congress and the American Film Institute, Washington, D.C.; the Pacific Film Archive, Berkeley, California; the Walker Art Center and the University of Minnesota, Minneapolis; the Los Angeles County Museum; the Denver Center; the Art Institute of Chicago; the University of Wisconsin, Madison; the Museum of Fine Arts, Boston; and the University of Texas, Austin.

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States. For ably handling the complex details of the project, we gratefully thank Zette Emmons, Coordinator of FILM INDIA, Department of Film, The Museum of Modern Art.

For information, guidance, and support, our sincere appreciation goes to Larry Kardish, Associate Curator, Department of Film, The Museum of Modern Art; Ruth Mayberry and Patrice Fusillo, The Asia Society; Pallavi Shah and M. Chudasama, Air India; Nutan Bahl, Shyam Benegal, Mira Binford, Rani Burra, Bansi Chandragupta, Moni Chatterjee, Uma da Cunha, Chidananda Das Gupta, B.V. Dharap, Sunit Dutt, Ainslie Embree, Adoor Gopalakrishnan, Udayan Gupta, Jim Hoberman, B.K. Karanjia, Girish Karnad, Satti Khanna, Ashok Kumar, Charles Michener, Saeed Mirza, Bharati Mukherjee, P.K. Nair, Smita Patil, Waheeda Rahman, Sandip Ray, Satyajit Ray, Mrinal Sen, Naseeruddin Shah, Kumar Shahani, Bhaskar Sii, Bikram Singh, and Elliott Stein.

MP, A.M., E.B.

Further Readings

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Aparajito, by Satyajit Ray



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All Programs are subject to last-minute change.

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FEBRUARY 1982

1 Mon

6 p.m. Music: Alfred Hart, violinist

2 Tues

12 noon Film: *Passages from Finnegan's Wake*. 1965. (Mary Ellen Bute). 97 min. Filmmaker in attendance.

2:30 p.m. Film: Collector's Choice—"Airborne"

3 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*The Lodger*. 1944. (John Brahm) 84 min. With Merle Oberon, George Sanders

4 Thurs

12 noon Film: Viewpoint—"Dawn of an Age"
6:30 p.m. Poetry: Michael Burkard and Charles Wright

5 Fri

2:00 p.m. Illustrated Lecture/Reading: works of John Keats read by Mark Stevenson

8 Mon

5:30 p.m. The Academy of American Poets presents Writers and Readers—Richard Price

6:00 p.m. Music: David Van Sickle, baritone

9 Tues

12 noon Film: *St. Louis Blues*. 20 min. With Bessie Smith./*Stormy Weather*. 1943. (Irving Mills). 77 min. With Lena Horne

2:30 p.m. Film: Collector's Choice—"Black Sounds"

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11 Thurs

12 noon Film: Viewpoint—"Emerging Issues"

2:00 p.m. Creative Writing Workshop of 92nd Street Y (readings from student works)

6:00 p.m. Meet the Filmmaker: Holly Fisher, *The Wildwest Suite*

13 Sat

2:30 p.m. Music: The Damon Quartette

16 Tues

12 noon Film: *Primal Call*. 1911. (D.W. Griffith). 15 min./*Pandora's Box*. 1928. (G.W. Pabst). 110 min. With Louise Brooks

2:30 p.m. Collector's Choice—"Creative History"

6:00 p.m. Music: Elizabeth Hodes, soprano

17 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*Dragonwyck*. 1946. (Joseph L. Mankiewicz). 103 min. With Gene Tierney, Vincent Price

18 Thurs

12 noon Film: Viewpoint—"The Continuing Present"

6:00 p.m. Meet the Filmmaker: Yvonne Rainer, *Kristina Talking Pictures*

19 Fri

2:00 Music: The Chelsea Lyric Ensemble

20 Sat

2:00 p.m. Meet the Filmmakers: Children's filmmakers

22 Mon

5:30 p.m. The Academy of American Poets presents Writers and Readers—Jonathan Galassi

23 Tues

12 noon Film: *In the Street*. 1940. (Helen Levitt, James Agee, Janice Loeb). 16 min./*Force of Evil*. 1948. (Abraham Polonsky). 78 min. With John Garfield, Marie Windsor

2:30 p.m. Film: Collector's Choice—"A New York Chronicle"

6:00 p.m. Illustrated Lecture—Victorian Society in America

24 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*Grapes of Wrath*. 1940. (John Ford). 129 min. With Henry Fonda, Jane Darwell

25 Thurs

12 noon Film: Viewpoint—"Portents for the Future"

6:30 p.m. The Academy of American Poets presents Writers and Readers—*Education of the Poet*, with James Laughlin on William Carlos Williams

26 Fri

2:30 p.m. Music: Dorothea Brown, soprano

27 Sat

2:00 p.m. Meet the Filmmaker: Children's Filmmakers

***PLEASE NOTE:**

Regular Donnell Library film programs *do not* require admission tickets. Admission tickets for the Wednesday evening MoMA series for Museum members are available in the Museum Lobby.

Members Hotline for information on the construction schedule call (212) 708-9500.

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17 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*Dragonwyck*. 1946. (Joseph L. Mankiewicz). 103 min. With Gene Tierney, Vincent Price

18 Thurs

12 noon Film: Viewpoint—"The Continuing Present"

6:00 p.m. Meet the Filmmaker: Yvonne Rainer, *Kristina Talking Pictures*

19 Fri

2:00 Music: The Chelsea Lyric Ensemble

20 Sat

2:00 p.m. Meet the Filmmakers: Children's filmmakers

22 Mon

5:30 p.m. The Academy of American Poets presents Writers and Readers—Jonathan Galassi

23 Tues

12 noon Film: *In the Street*. 1940. (Helen Levitt, James Agee, Janice Loeb). 16 min./ *Force of Evil*. 1948. (Abraham Polonsky). 78 min. With John Garfield, Marie Windsor

2:30 p.m. Film: Collector's Choice—"A New York Chronicle"

6:00 p.m. Illustrated Lecture—Victorian Society in America

24 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*Grapes of Wrath*. 1940. (John Ford). 129 min. With Henry Fonda, Jane Darwell

25 Thurs

12 noon Film: Viewpoint—"Portents for the Future"

6:30 p.m. The Academy of American Poets presents Writers and Readers—*Education of the Poet*, with James Laughlin on William Carlos Williams

26 Fri

2:30 p.m. Music: Dorothea Brown, soprano

27 Sat

2:00 p.m. Meet the Filmmaker: Children's Filmmakers

*PLEASE NOTE:
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Members Hotline for information on the construction schedule call (212) 708-9500.

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THE MEMBERSHIP DEPARTMENT

The Membership Department of the Museum of Modern Art has arranged with the Donnell Library Center for a special film program for MoMA members in the Donnell Library Auditorium, 20 West 53 Street, from January 5 through the spring of 1982, the period before our film program resumes. For the pleasure and convenience of MoMA members we are publishing a schedule of events at the Donnell Library along with the special films for MoMA members. The schedule includes a full series of weekly films, jazz concerts, lectures by poets and writers, and specially selected classical music programs.

Additional information about these programs is published weekly by the Library and can be obtained in the Library's reception area.

ADMISSION

Admission is free to all Library-sponsored programs.

TICKETS FOR MoMA FILM SERIES

Members' tickets for the MoMA film series on Wednesday evenings can be obtained at The Museum of Modern Art lobby after 11:00 a.m. on the day of the showing. Tickets for Family/Dual, Participating, and Contributing Members can be obtained one week in advance at the Membership Desk.



All Programs are subject to last-minute change.

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MARCH 1982

1 Mon

6 p.m. Poetry reading: David Hopes and Charles Pratt

2 Tues

12 noon Film: *Eaux d'artifice*. 1953. (Kenneth Anger) 13 min./*The Rise of Louis XIV*. 1965. (Roberto Rossellini). 100 min.

2:30 p.m. Film: Collector's Choice—"The Unedited Version"

6 p.m. Music: Maria Neuda, soprano, and Deirdre Tincker, soprano

3 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*Wild Strawberries*. 1957. (Ingmar Bergman). 90 min. With Victor Sjöström, Ingrid Thulin, and Bibi Andersson

4 Thurs

12 noon Film: Viewpoint—"Polish Jew." With filmmaker, Josh Waletzky

6:00 p.m. An illustrated lecture by the Friends of East Iron Architecture. "The Coalbrookdale Foundry: Britain's Most Historic Ironworks Reborn." Speakers: John Southgate and John Turner

6 Sat

2:30 p.m. Film: Meet the Makers: Childrens Filmmakers

7 Sun

2:30 p.m. Dance: Dnipro Dancers

8 Mon

5:30 p.m. The Academy of American Poets presents Writers and Readers—Venable Herndon

6:00 p.m. An illustrated Lecture—Artists-Craftsmen of N.Y.

9 Tues

12 noon Film: *The Fat and the Lean*. 1963. (Roman Polanski) 15 min./*The Rules of the Game*. 1939. (Jean Renoir) 110 min.

2:30 p.m. Film: Collector's Choice—"In Literary Circles"

6:00 p.m. Music: Claire Procopio, soprano

10 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*Smiles of a Summer Night*. 1955. (Ingmar Bergman). 108 min. With Ulla Jacobsson and Eva Dahlbeck

11 Thurs

12 noon Film: Viewpoint—"American Jew"

6:00 p.m. Music: Ernest Papavasilion, violin, and Frances Bing, piano

13 Sat

2:30 p.m. Music: The Piano Teachers Congress of New York, Inc. Winners of the Tenth International Competition

14 Sun

2:00 p.m. Music: Ars Antiqua

15 Mon

6:00 p.m. Music: New City Players

6:00 p.m. Film: Meet the Videomakers—Henry Baker & Jan Steuerwald

16 Tues

12:00 noon Film: *The Quiet Man*. 1952. (John Ford) 129 min. With John Wayne

2:30 p.m. Film: Collector's Choice—"Irish Americans"

6:00 p.m. Music: Music by David Baker with David Baker and Marsha Brushingham

17 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*The Lavender Hill Mob*. 1950. (Charles Crichton) 82 min. With Alex Guinness and Stanley Holloway

18 Thurs

12 noon Film: Viewpoint—"Israeli Jew"

6:30 p.m. The Academy of American Poets presents a poetry reading by Donald Davie and John Logan; introduced by Daniela Gioseffi

20 Sat

2:30 p.m. Music: Trio Antara

22 Mon

5:30 p.m. The Academy of American Poets presents Writers and Readers—Edmund White

6:00 p.m. Poetry reading: New York Poets' Cooperative

23 Tues

12 noon Film: *Skin Deep*. 1971. (Bob Conway) 4 min./*Model*. 1981. (Frederick Wiseman) 130 min.

2:30 p.m. Film: Collectors Choice—"Isolated Lives"

6:00 p.m. A one-woman show, "Despite the Odds" with Maureen Hurley

24 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*Grande Illusion*. 1937. (Jean Renoir) 111 min. with Jean Gabin and Erick von Stroheim

25 Thurs

12 noon Film: Viewpoint—"Soviet Jew"

6:00 p.m. A poetry reading with Nikki Stiller, Henry Weinfield, and Mark I. Goldman

27 Sat

2:30 p.m. Music: Young Peoples' Concert, presented by The Leschetizky Assoc.

28 Sun

2:00 p.m. Music: Shirley Seguin, pianist

29 Mon

6:00 p.m. Film: Meet the Videomaker

6:00 p.m. A poetry reading with Frank Boyer and Roland Legiardi-Laura

30 Tues

12 noon Film: *The Hour of the Furnaces*, Part 1, 1968. (Fernando Solanas and Octavio Getino) 95 min. A landmark documentary about civil strife in Argentina

2:00 p.m. Film: Collectors Choice (cont.) *The Hour of the Furnaces*: Part 2 "An Act for Liberation," 120 min., and Part 3, "Violence and Liberation," 45 min.

6:00 p.m. Theater: Grigur's Pantomime Theater

31 Wed*

12:30 p.m. Music: The Jazzmen
6:00 p.m. Film: MoMA series—*Unfaithfully Yours*. 1948. (Preston Sturges) 105 min. With Rex Harrison and Linda Darnell

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Correction:
In the January issue of the Donnell Center Calendar, author Hans Koning's name was listed incorrectly as Hans Konig.

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The Museum of Modern Art

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Film
84

For Immediate Release
October 1999

For more information, contact:
Harris Dew, 212/708-9847

AN ONLINE CHRONICLE:
MoMA CURATOR TRAVELS JAPAN
IN SEARCH OF INNOVATIVE USES OF THE INTERNET
AND OTHER MEDIA ARTS

dot.jp: A Curator's Japan Diary
Launches in November on MoMA Web Site www.moma.org

In November, The Museum of Modern Art launches *dot.jp: A Curator's Japan Diary*, the third in a continuing series of online examinations of new media art around the world. Posted on the Internet in the form of daily dispatches from Japan, the project examines the ways in which Japanese artists are developing innovative uses of the Internet and other new media art forms. Barbara London, Associate Curator, Department of Film and Video, will travel throughout Japan, meeting with established and up-and-coming artists, and will document her findings on the Museum's Web site at www.moma.org/dot.jp.

"The artists of Japan, keeping pace with recent trends, have become enamored of media art, which they term 'technology art,'" notes Ms. London. "In a country known for innovative applications of technology, the use of newly available digital tools centered on the computer promises to be inventive."

Ms. London will spend four weeks touring studios of media artists in the major population centers of Tokyo and the Kansai area (encompassing the cities of Osaka, Kyoto, and Kobe) and in more out-of-the-way locales, such as Gifu and Kyushu. She will

-more-

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file interviews daily, along with video clips and photos of recent works. Among the artists she plans to meet are musician/performance artist Ryuichi Sakamoto; multimedia artist Mariko Mori; filmmaker Shinya Tsukamoto (*Iron Man*); Maywa Denki, a duo that plays acoustic (analog) instruments made out of remaindered electronic parts; and the performance group Dumb Type, who fuse video, music, and installation in a critique of a modern technophile society dazed by information overload.

Stocked with the latest in portable digital equipment, London and her travelling partner, documentarian F. D. P. Henryz, are able to function as a full documentary crew—interviewing, recording, shooting video footage and still photographs, editing, producing, researching, and archiving—working out of a single knapsack. In the field during the day they videotape (using a Sony camcorder DCR-TRV10) and photograph (using a Sony digital still camera DSC-F55), record sound interviews (with a Sony DAT TCD-D100), and capture video clips (on an IBM notebook computer Thinkpad 770ED). At night they process the accumulated material on the notebook computer using editing software to process for sound, video, and digital still materials, as well as another program that compresses video and audio clips into a “streaming” format.

The dispatch, on average 15 megabytes, is burned onto a CD-ROM, which a local contact uses to transmit the data to New York via FTP (File Transfer Protocol) on a computer connected to a high-speed data line. On the receiving end, Matt Owens and Warren Corbitt of graphics studio One9ine transform the dispatches into Web pages, and post them on the MoMA Web site, www.moma.org/dot.jp.

A preliminary view of the project will be accessible on November 4, 1999. London's first dispatch from Japan will be posted in the second week of November.

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Visitors to the Museum may browse the dispatches at several kiosks in the Museum's CAFÉ/ETC., opening in November. Along with the kiosks, monitors in the café will display a selection of videotapes from the Museum's extensive collection that highlight the early days of Japanese video. Also featured is an original Sony "Portapak," the first portable edition of a video camera, whose invention in the mid-1960s allowed for radical new forms of video art.

dot.jp is the third project in an ongoing Internet series that chronicles digital art. *Stir-fry* (www.moma.org/stir-fry), London's 1997 dispatches from China, records meetings with artists "unsanctioned" by the Chinese government. *InterNyet* (www.moma.org/internyet), is an account of London's 1998 journey into the underground art world of Russia and Ukraine.

dot.jp is made possible by Iara Lee and George Gund III, and The International Council of The Museum of Modern Art. Technical support is provided by Sony Electronics, Sceptre Technologies, Inc., and the Mori Museum Project.

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For more information on *dot.jp: A Curator's Japan Diary*, please contact Harris Dew, Senior Publicist for Film and Video, at 212/708-9847 or by e-mail at harris_dew@moma.org.

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The Photographer's Image in Motion Pictures

This film exhibition examines the representation of the still photographer in a diverse group of primarily fiction films spanning virtually the entire course of motion-picture history, from 1901 to 1986. In contrast to more traditional film programs that show motion pictures by or about photographers, this unique exhibition, held in conjunction with the Museum's exhibition "Photography Until Now," explores the fictional representation of the still photographer as seen through the eyes of moviemakers.

The films are organized into various genres of photography, although more than one genre may apply to a specific film. The groupings include photojournalism (*Under Fire*, 1983; and *Salvador*, 1986), amateur photography (*Bobby's Kodak*, 1908; and *Alice in the Cities*, 1974), fashion photography (*Funny Face*, 1957; and *Model*, 1980), and experimental films constructed around the individual photograph (*La Jetée*, 1963; and *Nostalgia*, 1971). Included are well-known films by major filmmakers, such as Michelangelo Antonioni's *Blow-Up* (1966), Alfred Hitchcock's *Rear Window* (1954), Fritz Lang's *Beyond a Reasonable Doubt* (1956), and Michael Powell's *Peeping Tom* (1960), as well as rediscoveries such as Ben Maddow's *Love as Disorder (An Affair of the Skin)* (1963), which incorporates photographs taken by Helen Levitt.

The presentation of photographs in art exhibitions does not normally articulate the contexts in which photographs are made or seen. These films reveal these processes. *Under Fire* (1983), for example, shows photographers at work on the battlefield and the way the resulting images are used by the press. In *Letter to Jane* (1972), directors Jean-Luc Godard and Jean-Pierre Gorin specifically address the way the press mediates the reception of photographs by the public. Filmmakers also expose their attitudes toward the photographic profession in films based on real-life characters, but deviate from historical accuracy in order to fit the characters into their directorial visions. For example, in *Funny Face* (1957) Fred Astaire portrays a photographer based on the persona of Richard Avedon, and in *Pretty Baby* (1978) Keith Carradine portrays E. J. Bellocq.

The filmmakers in this exhibition manipulate narrative in different ways to arrive at a complex appreciation of what photography is and to impart a more profound realization of the extraordinary impact of the photographic image upon twentieth-century life. This exhibition raises fundamental issues concerning the practice of photography. Some of the key themes explored are the practice of photography and the search for truth; the inherent artifice in representational photographs; the relationship between picture-making and filmmaking; and the use of the camera as a voyeuristic agent. Through the devices of framing and fragmentation, the camera also mediates relationships between the photographer and the objective world. Finally, this film program underscores the power of the image not only to interpret reality but also to trigger memory, and to express subjective experience.

For their cooperation and the loan of prints to this film program we extend thanks to Argos Films, the British Film Institute, Columbia Pictures, Hemdale Pictures, Interama, Arthur Manson, New Yorker Films, Orion Pictures, Paramount Pictures, Turner Entertainment Co., Universal Pictures, and Zipporah Films.

This exhibition is funded in part by a generous grant from Lois and Bruce Zenkel, and was organized by the departments of Film and Photography in collaboration with the Department of Education.

Jon Gartenberg, Assistant Curator
Department of Film

Susan Kismaric, Curator
Department of Photography

Exhibition Schedule

TUESDAY, FEBRUARY 20

- 3:00 p.m. *Bobby's Kodak*. 1908. Director unknown. App. 9 min.
Picture Snatcher. 1933. Lloyd Bacon. 77 min.
6:00 p.m. *The Locket*. 1913. Fred Thompson. App. 16 min.
Beyond a Reasonable Doubt. 1956. Fritz Lang. 80 min.

TUESDAY, FEBRUARY 27

- 3:00 p.m. *The Locket*. 1913. Fred Thompson. App. 16 min.
Beyond a Reasonable Doubt. 1956. Fritz Lang. 80 min.
6:00 p.m. *Bobby's Kodak*. 1908. Director unknown App. 9 min.
Picture Snatcher. 1933. Lloyd Bacon. 77 min.

THURSDAY, MARCH 8

- 2:30 p.m. *Alice in the Cities (Alice in den Städten)*. 1974.
Wim Wenders. 110 min.
6:00 p.m. *Blow-Up*. 1966. Michelangelo Antonioni. 110 min.

FRIDAY, MARCH 9

- 2:30 p.m. *Under Fire*. 1983. Roger Spottiswoode. 128 min.
6:00 p.m. *Salvador*. 1986. Oliver Stone. 123 min.

SATURDAY, MARCH 10

- 2:00 p.m. *Love as Disorder (An Affair of the Skin)*. 1963.
Ben Maddow. 78 min.
5:00 p.m. *Funny Face*. 1957. Stanley Donen. 103 min.

SUNDAY, MARCH 11

- 2:00 p.m. *Master of the Camera—Edward J. Steichen*. ca. 1935.
Film followed by unedited footage. 18 min.
Model. 1980. Frederick Wiseman. 129 min.
5:00 p.m. *Eyes of Laura Mars*. 1978. Irvin Kershner. 103 min.

On the cover:

James Stewart in *Rear Window* (1954).
Photograph courtesy The Museum of Modern Art/Film Stills Archive

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MONDAY, MARCH 12

- 2:30 p.m. *Peeping Tom*. 1960. Michael Powell. 103 min.
6:00 p.m. *Rear Window*. 1954. Alfred Hitchcock. 112 min.

TUESDAY, MARCH 13

- 2:30 p.m. *Look Pleasant, Please*. 1918. Director unknown.
App. 12 min.
Pretty Baby. 1978. Louis Malle. 109 min.
6:00 p.m. *Letter to Jane*. 1972. Jean-Luc Godard and Jean-Pierre Gorin. 55 min.

TUESDAY, APRIL 3

- 3:00 p.m. Turn-of-the-century films on the subject of photography.
1901-04. App. 20 min.
Les Années Declic. 1983. Raymond Depardon. 65 min.
6:00 p.m. *Nostalgia*. 1971. Hollis Frampton. 36 min.
One Second in Montreal. 1969. Michael Snow. 26 min.
La Jetée. 1963. Chris Marker. 28 min.

TUESDAY, APRIL 10

- 3:00 p.m. *Blow-Up*. 1966. Michelangelo Antonioni. 110 min.
6:00 p.m. *Alice in the Cities (Alice in den Städten)*. 1974.
Wim Wenders. 110 min.

TUESDAY, APRIL 17

- 3:00 p.m. *Salvador*. 1986. Oliver Stone. 123 min.
6:00 p.m. *Under Fire*. 1983. Roger Spottiswoode. 128 min.

TUESDAY, APRIL 24

- 3:00 p.m. *Funny Face*. 1957. Stanley Donen. 103 min.
6:00 p.m. *Love as Disorder (An Affair of the Skin)*. 1963.
Ben Maddow. 78 min.

TUESDAY, MAY 1

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6:00 p.m. *Master of the Camera—Edward J. Steichen*. ca. 1935.
Film followed by unedited footage. 18 min.
Model. 1980. Frederick Wiseman. 129 min.

TUESDAY, MAY 8

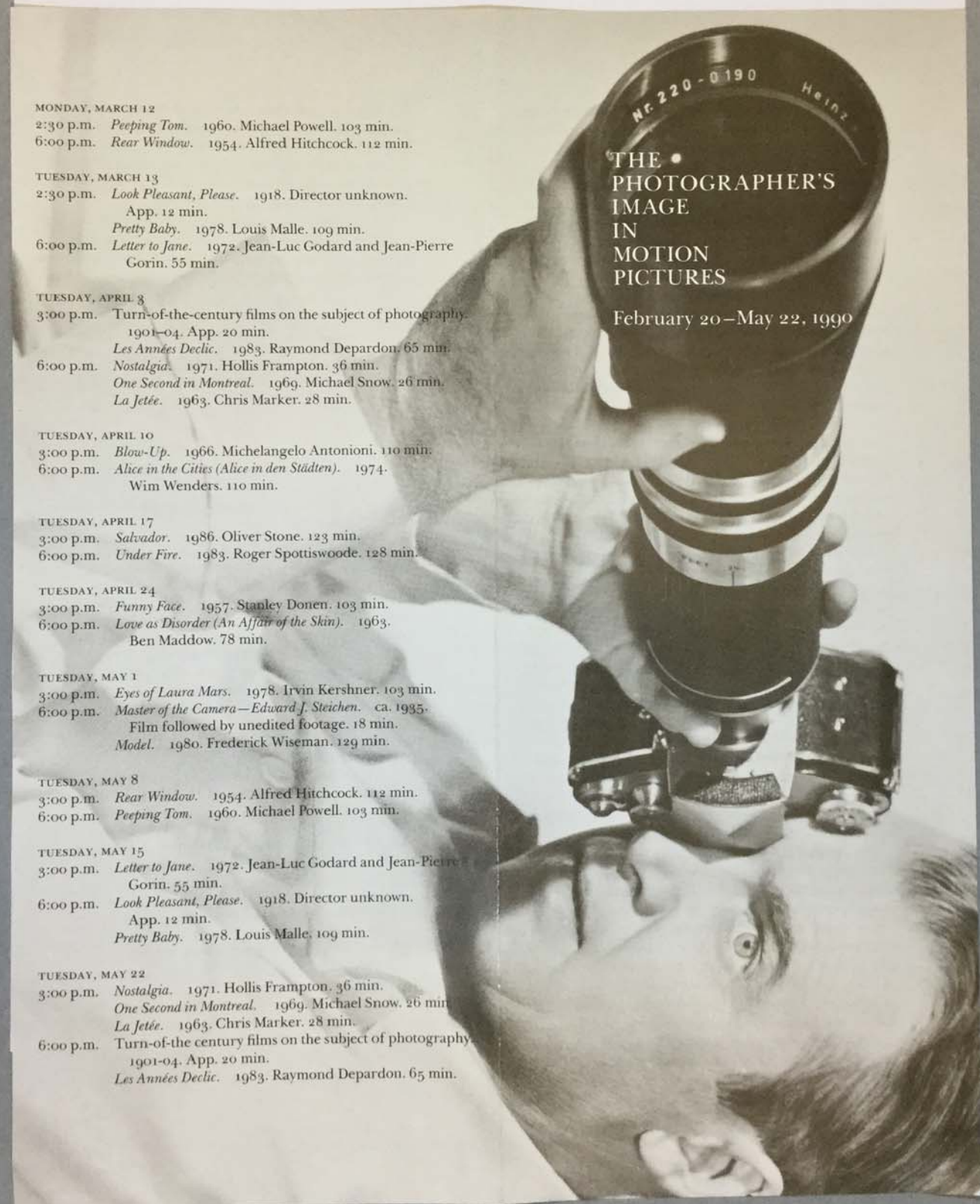
- 3:00 p.m. *Rear Window*. 1954. Alfred Hitchcock. 112 min.
6:00 p.m. *Peeping Tom*. 1960. Michael Powell. 103 min.

TUESDAY, MAY 15

- 3:00 p.m. *Letter to Jane*. 1972. Jean-Luc Godard and Jean-Pierre Gorin. 55 min.
6:00 p.m. *Look Pleasant, Please*. 1918. Director unknown.
App. 12 min.
Pretty Baby. 1978. Louis Malle. 109 min.

TUESDAY, MAY 22

- 3:00 p.m. *Nostalgia*. 1971. Hollis Frampton. 36 min.
One Second in Montreal. 1969. Michael Snow. 26 min.
La Jetée. 1963. Chris Marker. 28 min.
6:00 p.m. Turn-of-the-century films on the subject of photography.
1901-04. App. 20 min.
Les Années Declic. 1983. Raymond Depardon. 65 min.



THE PHOTOGRAPHER'S
IMAGE
IN
MOTION
PICTURES

February 20—May 22, 1990

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Jon Gartenberg, Assistant Curator
Department of Film

Susan Kismaric, Curator
Department of Photography

Exhibition Schedule

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Picture Snatcher. 1933. Lloyd Bacon. 77 min.
6:00 p.m. *The Locket*. 1913. Fred Thompson. App. 16 min.
Beyond a Reasonable Doubt. 1956. Fritz Lang. 80 min.

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THURSDAY, MARCH 8

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Wim Wenders. 110 min.
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On the cover:
James Stewart in *Rear Window* (1954).
Photograph courtesy The Museum of Modern Art/Film Stills Archive

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Model. 1980. Frederick Wiseman. 129 min.

TUESDAY, MAY 8

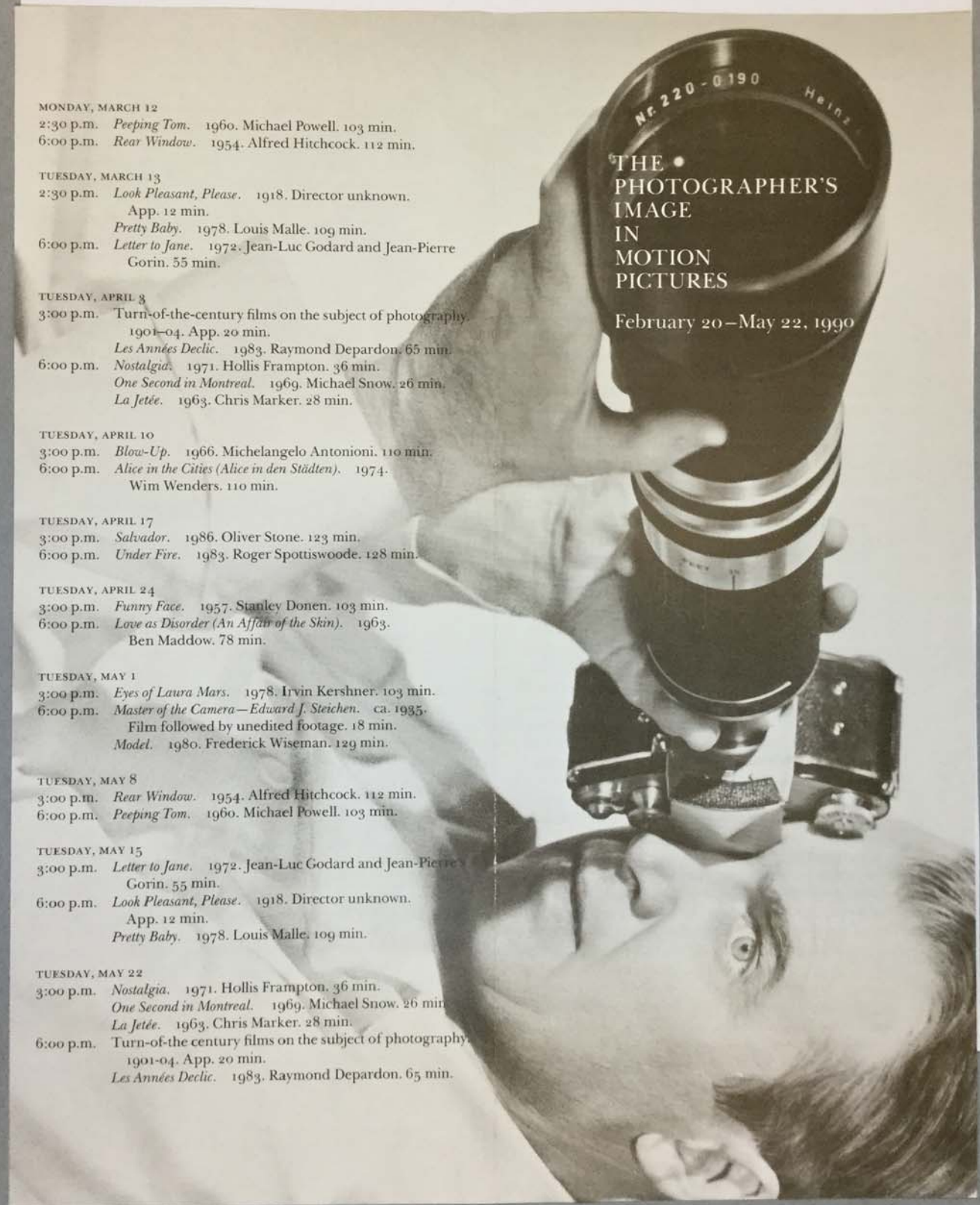
- 3:00 p.m. *Rear Window*. 1954. Alfred Hitchcock. 112 min.
 6:00 p.m. *Peeping Tom*. 1960. Michael Powell. 103 min.

TUESDAY, MAY 15

- 3:00 p.m. *Letter to Jane*. 1972. Jean-Luc Godard and Jean-Pierre
 Gorin. 55 min.
 6:00 p.m. *Look Pleasant, Please*. 1918. Director unknown.
 App. 12 min.
Pretty Baby. 1978. Louis Malle. 109 min.

TUESDAY, MAY 22

- 3:00 p.m. *Nostalgia*. 1971. Hollis Frampton. 36 min.
One Second in Montreal. 1969. Michael Snow. 26 min.
La Jetée. 1963. Chris Marker. 28 min.
 6:00 p.m. Turn-of-the-century films on the subject of photography.
 1901-04. App. 20 min.
Les Années Declic. 1983. Raymond Depardon. 65 min.



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February 20—May 22, 1990

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Jeanne Moreau

Nouvelle Vague and Beyond



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The Museum of Modern Art, New York

February 25 – March 18, 1994

The Roy and Niuta Titus Theater 1

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The thirty films in this retrospective span Jeanne Moreau's remarkable forty-five year career. Moreau was born in Paris on January 23, 1928. Her father, Anatole Désiré Moreau, was the proprietor of a Montmartre bistro. Her mother, Kathleen Sarah Buckley, left Lancashire, England, at the age of seventeen to dance at the Folies-Bergère. After honing her craft as a principal member of the Comédie-Française and the Théâtre National Populaire, Moreau played supporting roles in many French literary adaptations, and *policiers* and *series noires* (detective and crime novels) during the 1950s. *Jeanne Moreau: Nouvelle Vague and Beyond* highlights four of the more notable of these films: Jacques Becker's *Touchez pas au griabi* (1953), Jean Dréville's *La reine Margot* (*The Queen Margot*) (1955), Edouard Molinaro's *Les dos au mur* (*Back to the Wall*) (1957), and Louis Malle's *L'ascenseur pour l'échafaud* (*Elevator to the Gallows/Lift to the Scaffold/Frantic*) (1957).

It was with the 1958 release of Malle's *Les amants* (*The Lovers*) that audiences around the world took note of an actress uniquely capable of suggesting seductiveness, sorrow, ennui, and youthful recklessness. Regarded by François Truffaut as his *musée inspiratrice*, Moreau became the signal star of the French New Wave, working closely with Truffaut, Malle, Jacques Demy, Jean-Louis Richard, and Roger Vadim. She is perhaps best remembered as the enigmatic Catherine in *Jules and Jim*, Truffaut's "hymn to life and death."

Mata-Hari, Agent H 21 (1964)

Jeanne Moreau chooses directors, not films. The 1960s marked her *belle époque*, with starring roles in films by many of the cinema's giants, including Orson Welles, Luis Buñuel, Michelangelo Antonioni, Jean Renoir, Joseph Losey, Peter Brook, and Tony Richardson. In the 1970s and 1980s she collaborated with Marguerite Duras, Carlos Diegues, André Téchiné, and Rainer Werner Fassbinder. *Jeanne Moreau: Nouvelle Vague and Beyond* features the United States premiere of *La vieille qui marchait dans la mer* (*The Old Lady Who Wades in the Sea*) (1991), for which Moreau won a César, France's Oscar, for Best Actress in 1992, as well as the only theatrical presentation in New York of Charles Sturridge's *A Foreign Field* (1993), in which Moreau stars alongside Alec Guinness, Lauren Bacall, and Leo McKern.

Encouraged by Orson Welles, Moreau made her directorial debut in 1975 with *Lumière*, a critically praised portrayal of the intimate relationships among four women. The following year she directed Simone Signoret in *L'adolescente*. She has also turned her sensitive camera to a biography of Lillian Gish (1982) and is currently directing her latest film, *Adieu bonjour*.

Moreau's biographer and friend Jean-Claude Moireau has written of her: "If her career as a performer has been exemplary, it's because it has always been founded on a profound integrity. What draws together the qualities that she has embodied on the stage and screen with the woman that she really is is a natural gift for metamorphosis. So emotive and malleable is her face that no label can ever justly be applied to her. Jeanne Moreau touches us because she is so extraordinarily human."



La vieille qui marchait dans la mer (*The Old Lady Who Wades in the Sea*) (1991)
With Michel Serrault



Schedule

Touchez pas au griabi (France/Italy, 1953). Jacques Becker. With Jeanne Moreau, Jean Gabin, Lino Ventura. Courtesy UGC D.A. International, Paris. Friday, February 25, 2:30 p.m. & Sunday, February 27, 5:00 p.m.

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Les liaisons dangereuses (*Dangerous Liaisons 1960*) (France, 1989). Roger Vadim. Based on the classic eighteenth-century French novel by Choderlos de Laclos. With Jeanne Moreau, Gérard Philippe, Annette Vadim, Jeanne Valérie, Jean-Louis Trintignant. Saturday, February 26, 2:45 p.m.

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Les dos au mur (*Back to the Wall*) (France, 1957). Edouard Molinaro. With Jeanne Moreau, Gérard Oury, Philippe Nicod. Courtesy Cinémathèque Gaumont, Neuilly. Monday, February 28, 6:00 p.m.

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Jules et Jim (*Jules and Jim*) (1961)

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The Sailor from Gibraltar (Great Britain, 1965). Tony Richardson. Based on the novel by Marguerite Duras. With Jeanne Moreau, Ian Bannen, Vanessa Redgrave, Orson Welles, John Hurt. Courtesy UA, a division of M-G-M Inc., Los Angeles. Thursday, March 3, 6:00 p.m. & Sunday, March 6, 12:30 p.m.

La reine Margot (The Queen Margot) (France, 1955). Jean Dréville. Screenplay: Abel Gance, based on the novel by Alexandre Dumas. With Jeanne Moreau, Françoise Rosay. Thursday, March 3, 8:00 p.m. & Tuesday, March 8, 2:30 p.m.

La mariée était en noir (The Bride Wore Black) (France, 1967). François Truffaut. With Jeanne Moreau, Claude Rich, Jean-Claude Brialy, Michel Bouquet, Michel Lonsdale, Charles Denner, Daniel Boulanger. Courtesy UA, a division of M-G-M Inc., Los Angeles. Friday, March 4, 2:30 p.m. & Saturday, March 5, 5:00 p.m.

La baie des anges (Bay of Angels) (France, 1962). Jacques Demy. With Jeanne Moreau, Claude Mann, Paul Guers. Friday, March 4, 6:00 p.m. & Saturday, March 5, 2:45 p.m.

Lumière (France, 1975). Jeanne Moreau. With Moreau, Lucia Bosè, Francine Racette, Caroline Cartier, Francis Huster. Saturday, March 5, 12:30 p.m. & Tuesday, March 8, 6:00 p.m.

The Deep (Direction Towards Death/Dead Reckoning) (Yugoslavia, 1967). Trailer made by Orson Welles for his uncompleted film. With Jeanne Moreau, Welles, and Laurence Harvey. Courtesy Gary Graver, Los Angeles. Sunday, March 6, 2:30 p.m. & Monday, March 7, 6:00 p.m.

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La baie des anges (Bay of Angels) (1962)
With Claude Mann

Le petit théâtre de Jean Renoir (The Little Theater of Jean Renoir) (France, 1969). Jean Renoir. Jeanne Moreau sings "Quand l'amour meurt" in sketch *la Chanteuse*. Thursday, March 10, 8:00 p.m. & Sunday, March 13, 12:30 p.m.

Mata-Hari, Agent H 21 (France, 1964). Jean-Louis Richard. Co-written by François Truffaut. With Jeanne Moreau, Jean-Louis Trintignant, Claude Rich, Charles Denner. Courtesy Les films du carrosse, Paris. Thursday, March 10, 8:00 p.m. & Sunday, March 13, 12:30 p.m.

Nathalie Granger (France, 1972). Written and directed by Marguerite Duras. With Jeanne Moreau, Lucia Bosè, Gérard Depardieu. Courtesy Luc Moullet & Cie, Paris. Friday, March 11, 2:30 p.m. & Monday, March 14, 6:00 p.m.

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Jules et Jim (Jules and Jim) (France, 1961). François Truffaut. With Jeanne Moreau, Oskar Werner, Henri Serre, Cyrus Bassiak. Saturday, March 12, 2:45 p.m. & Thursday, March 17, 8:00 p.m.

Le dialogue des carmélites (France/Italy, 1960). René-Léopold Bruckberger and Philippe Agostini. With Jeanne Moreau, Madeleine Renaud, Pierre Brasseur, Alida Valli, Jean-Louis Barrault. Courtesy Société Teledis, Paris. Saturday, March 12, 5:00 p.m. & Monday, March 14, 2:30 p.m.

M. Klein (Mister Klein) (France/Italy, 1976). Joseph Losey. With Jeanne Moreau, Alain Delon, Francine Bergé, Suzanne Flon, Michel Lonsdale, Juliet Berto. Sunday, March 15, 2:45 p.m.

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Jeanne Moreau: *Nouvelle Vague* and *Beyond* was initiated by the late Stephen Harvey, Associate Curator, and organized by Laurence Kardish, Curator, and Joshua Siegel, Curatorial Assistant, Department of Film and Video.

The Department of Film and Video is grateful to the Cultural Services of the French Embassy, New York; the Ministère des affaires étrangères, Paris; Martine Boutrolle; Claire Camdessus; Fabiano Canosa; Benoît Caron; Denis Delbourg; Harris Dew; Bryony Dixon; Pierre Forette; Sarah Frank; Andrea Garrison; Jim Jeneji; John Kirk; Jean-Claude Moireau; John Montague; Madeleine Morgenstern; Marie-Christine de Navacelle; Armelle Oberlin; James Quandt; Julie Rigg; Jonathan Rosenbaum; Daniel Talbot; Catherine Verret-Vimont; and Richard Williams for their invaluable assistance. The Department also acknowledges the kind support of the archives and distributors for the loan of films to this exhibition. **Jeanne Moreau: Nouvelle Vague and Beyond** is made possible in part by generous grants from The Michel David-Weill Foundation and The Florence Gould Foundation.

Cover: *La mariée était en noir (The Bride Wore Black)* (1967)

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Jeanne Moreau

Nouvelle Vague and Beyond



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The Museum of Modern Art, New York

February 25 – March 18, 1994

The Roy and Niuta Titus Theater I

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Jeanne Moreau

Nouvelle Vague and Beyond



mm

The Museum of Modern Art, New York

February 25 – March 18, 1994

The Roy and Niuta Titus Theater 1

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The French actress Jeanne Moreau is one of the few performing artists who both epitomize and transcend their eras by the originality of their work. The Department of Film and Video rarely stages extensive tributes to film actors and actresses, but Moreau, one of the few actresses to have achieved international renown, stands in good company with earlier honorees Lillian Gish and Anna Magnani.

The thirty films in this retrospective span Jeanne Moreau's remarkable forty-five year career. Moreau was born in Paris on January 25, 1928. Her father, Anatole Désiré Moreau, was the proprietor of a Montmartre bistro. Her mother, Kathleen Sarah Buckley, left Lancashire, England, at the age of seventeen to dance at the Folies-Bergère. After honing her craft as a principal member of the Comédie-Française and the Théâtre National Populaire, Moreau played supporting roles in many French literary adaptations, and *policiers* and *series noires* (detective and crime novels) during the 1950s. *Jeanne Moreau: Nouvelle Vague and Beyond* highlights four of the more notable of these films: Jacques Becker's *Touchez pas au grishî* (1955), Jean Dréville's *La reine Margot (The Queen Margot)* (1955), Edouard Molinaro's *Le dos au mur (Back to the Wall)* (1957), and Louis Malle's *L'ascenseur pour l'échafaud (Elevator to the Gallows/Lift to the Scaffold/Frantie)* (1957).

It was with the 1958 release of Malle's *Les amants (The Lovers)* that audiences around the world took note of an actress uniquely capable of suggesting seductiveness, sorrow, ennui, and youthful recklessness. Regarded by François Truffaut as his *musé inspiratrice*, Moreau became the signal star of the French New Wave, working closely with Truffaut, Malle, Jacques Demy, Jean-Louis Richard, and Roger Vadim. She is perhaps best remembered as the enigmatic Catherine in *Jules and Jim*, Truffaut's "hymn to life and death."

Jeanne Moreau chooses directors, not films. The 1960s marked her *belle époque*, with starring roles in films by many of the cinema's giants, including Orson Welles, Luis Buñuel, Michelangelo Antonioni, Jean Renoir, Joseph Losey, Peter Brook, and Tony Richardson. In the 1970s and 1980s she collaborated with Marguerite Duras, Carlos Diegues, André Téchiné, and Rainer Werner Fassbinder. *Jeanne Moreau: Nouvelle Vague and Beyond* features the United States premiere of *La vieille qui marchait dans la mer (The Old Lady Who Wades in the Sea)* (1991), for which Moreau won a César, France's Oscar, for Best Actress in 1992, as well as the only theatrical presentation in New York of Charles Sturridge's *A Foreign Field* (1993), in which Moreau stars alongside Alec Guinness, Lauren Bacall, and Leo McKern.

Encouraged by Orson Welles, Moreau made her directorial debut in 1975 with *Lumière*, a critically praised portrayal of the intimate relationships among four women. The following year she directed Simone Signoret in *La dolcevcente*. She has also turned her sensitive camera to a biography of Lillian Gish (1982) and is currently directing her latest film, *Ahieu bonjour*.

Moreau's biographer and friend Jean-Claude Moireau has written of her: "If her career as a performer has been exemplary, it's because it has always been founded on a profound integrity. What draws together the qualities that she has embodied on the stage and screen with the woman that she really is a natural gift for metamorphosis. So emotive and malleable is her face that no label can ever justly be applied to her. Jeanne Moreau touches us because she is so extraordinarily human."



Schedule

Touchez pas au grishî (France/Italy, 1955). Jacques Becker. With Jeanne Moreau, Jean Gabin, Lino Ventura. Courtesy UGC D.A. International, Paris. Friday, February 25, 2:30 p.m. & Sunday, February 27, 5:00 p.m.

Le journal d'une femme de chambre (The Diary of a Chambermaid) (France/Italy, 1964). Luis Buñuel. With Jeanne Moreau, Georges Géret, Michel Piccoli, Jean Ozenne. Courtesy Lumière, Paris. Friday, February 25, 6:00 p.m. (Jeanne Moreau present) & Sunday, February 27, 12:30 p.m.

La vieille qui marchait dans la mer (The Old Lady Who Wades in the Sea) (France, 1991). Laurent Heynemann. With Jeanne Moreau, Michel Serrault, Luc Thullier, Géraldine Danon. Courtesy Président Films, Paris. Friday, February 25, 8:00 p.m. & Sunday, February 27, 2:45 p.m.

L'ascenseur pour l'échafaud (Elevator to the Gallows/Lift to the Scaffold/Frantie) (France, 1957). Louis Malle. With Jeanne Moreau, Maurice Ronet, Charles Denner, Lino Ventura. Courtesy New Yorker Films. Saturday, February 26, 12:30 p.m. & Tuesday, March 1, 6:00 p.m.

Les liaisons dangereuses (Dangerous Liaisons 1960) (France, 1969). Roger Vadim. Based on the classic eighteenth-century French novel by Choderlos de Laclos. With Jeanne Moreau, Gérard Philipe, Annette Vadim, Jeanne Valérie, Jean-Louis Trintignant. Saturday, February 26, 2:45 p.m.

Campanadas a medianoche (Chimes at Midnight/Falstaff) (Spain/Switzerland, 1964). Orson Welles. Based on several plays by William Shakespeare, principally *Henry IV, Part I* and *II*. With Jeanne Moreau, Orson Welles, Keith Baxter, John Gielgud, Margaret Rutherford, Fernando Rey. Courtesy Arthur Cantor Films. New York. Saturday, February 26, 5:00 p.m. & Monday, February 28, 2:30 p.m.

Le dos au mur (Back to the Wall) (France, 1957). Edouard Molinaro. With Jeanne Moreau, Gérard Oury, Philippe Nicaud. Courtesy Cinémathèque Gaumont, Neuilly. Monday, February 28, 6:00 p.m.

Moderato cantabile (France/Italy, 1960). Peter Brook. Based on the novel by Marguerite Duras. With Jeanne Moreau, Jean-Paul Belmondo. Tuesday, March 1, 2:00 p.m. & Monday, March 14, 6:00 p.m.

Eva (France/Italy, 1962). Joseph Losey. With Jeanne Moreau, Stanley Baker, Véra Lisi. Courtesy National Film Archive, British Film Institute, London. Thursday, March 3, 2:30 p.m. & Friday, March 4, 8:00 p.m.

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The Sailor from Gibraltar (Great Britain, 1965). Tony Richardson. Based on the novel by Marguerite Duras. With Jeanne Moreau, Ian Bannen, Vanessa Redgrave, Orson Welles, John Hurt. Courtesy UA, a division of M-G-M Inc., Los Angeles. Thursday, March 3, 6:00 p.m. & Sunday, March 6, 12:30 p.m.

La reine Margot (The Queen Margot) (France, 1955). Jean Dréville. Screenplay: Abel Gance, based on the novel by Alexandre Dumas. With Jeanne Moreau, Françoise Rosay. Thursday, March 3, 8:00 p.m. & Tuesday, March 8, 2:30 p.m.

La mariée était en noir (The Bride Wore Black) (France, 1967). François Truffaut. With Jeanne Moreau, Claude Rich, Jean-Claude Brialy, Michel Bouquet, Michel Lonsdale, Charles Denner, Daniel Boulanger. Courtesy UA, a division of M-G-M Inc., Los Angeles. Friday, March 4, 2:30 p.m. & Saturday, March 5, 5:00 p.m.

La baie des anges (Bay of Angels) (France, 1962). Jacques Demy. With Jeanne Moreau, Claude Mann, Paul Guers. Friday, March 4, 6:00 p.m. & Saturday, March 5, 2:45 p.m.

Lumière (France, 1975). Jeanne Moreau. With Moreau, Lucia Bosè, Francine Racette, Caroline Cartier, Francis Huster. Saturday, March 5, 12:30 p.m. & Tuesday, March 8, 6:00 p.m.

The Deep (Direction Towards Death/Dead Reckoning) (Yugoslavia, 1967). Trailer made by Orson Welles for his uncompleted film. With Jeanne Moreau, Welles, and Laurence Harvey. Courtesy Gary Graver, Los Angeles. Sunday, March 6, 2:30 p.m. & Monday, March 7, 6:00 p.m.

The Immortal Story (France, 1966). Orson Welles. Based on the novella by Isak Dinesen. With Jeanne Moreau, Orson Welles, Fernando Rey. Sunday, March 6, 2:30 p.m. & Monday, March 7, 6:00 p.m.

Lillian Gish (France, 1982). Jeanne Moreau. Portrait of the legendary actress. Courtesy Jeanne Moreau/SPICA Productions, Paris. Sunday, March 6, 2:30 p.m. & Monday, March 7, 6:00 p.m.

La notte (The Night) (Italy/France, 1960). Michelangelo Antonioni. With Jeanne Moreau, Marcello Mastroianni, Monica Vitti, Bernhard Wicki. Sunday, March 6, 6:00 p.m. & Thursday, March 10, 2:30 p.m.

Mademoiselle (Great Britain/France, 1965). Tony Richardson. Written by Jean Genet. With Jeanne Moreau, Ettore Manni, Keith Skinner. Courtesy UA, a division of M-G-M Inc., Los Angeles. Monday, March 7, 2:30 p.m. & Thursday, March 10, 6:00 p.m.

La baie des anges (Bay of Angels) (1962)
With Claude Mann

Le petit théâtre de Jean Renoir (The Little Theater of Jean Renoir) (France, 1963). Jean Renoir. Jeanne Moreau sings "Quand l'amour meurt" in sketch *la Chanteuse*. Thursday, March 10, 8:00 p.m. & Sunday, March 13, 12:30 p.m.

Mata-Hari, Agent H 21 (France, 1964). Jean-Louis Richard. Co-written by François Truffaut. With Jeanne Moreau, Jean-Louis Trintignant, Claude Rich, Charles Denner. Courtesy Les films du carrosse, Paris. Thursday, March 10, 8:00 p.m. & Sunday, March 15, 12:30 p.m.

Nathalie Granger (France, 1972). Written and directed by Marguerite Duras. With Jeanne Moreau, Lucia Bosè, Gérard Depardieu. Courtesy Luc Moullet & Cie, Paris. Friday, March 11, 2:30 p.m. & Monday, March 14, 6:00 p.m.

Les amants (The Lovers) (France, 1958). Louis Malle. With Jeanne Moreau, Alain Cuny, Jean-Marc Bory. Friday, March 11, 6:00 p.m.

A Foreign Field (Great Britain, 1993). Charles Sturridge. With Jeanne Moreau, Alec Guinness, Lauren Bacall, Leo McKern, Edward Herrmann, Geraldine Chaplin. Courtesy BBC Lionheart Television. Friday, March 11, 8:00 p.m. & Saturday, March 12, 12:30 p.m.

Jules et Jim (Jules and Jim) (France, 1961). François Truffaut. With Jeanne Moreau, Oskar Werner, Henri Serre, Cyrus Bassiak. Saturday, March 12, 2:45 p.m. & Thursday, March 17, 8:00 p.m.

Le dialogue des carmélites (France/Italy, 1960). René-Léopold Bruckberger and Philippe Agostini. With Jeanne Moreau, Madeleine Renaud, Pierre Brasseur, Alida Valli, Jean-Louis Barrault. Courtesy Société Teledis, Paris. Saturday, March 12, 5:00 p.m. & Monday, March 14, 2:30 p.m.

M. Klein (Mister Klein) (France/Italy, 1976). Joseph Losey. With Jeanne Moreau, Alain Delon, Francine Bergé, Suzanne Flon, Michel Lonsdale, Juliet Berto. Sunday, March 13, 2:45 p.m.

Joanna Francesca (Brazil/France, 1973). Carlos Diegues. With Jeanne Moreau, Carlos Kroeber. Courtesy New Yorker Films. Sunday, March 13, 5:00 p.m.

L'adolescente (France/West Germany, 1976). Jeanne Moreau. With Simone Signoret, Laetitia Chauveau, Edith Clever, Jacques Weber, Francis Huster. Courtesy Les productions Philippe Dussart, Paris. Tuesday, March 15, 2:30 p.m. & Thursday, March 17, 6:00 p.m.

Souvenirs d'en France (French Provincial) (France, 1975). André Téchiné. With Jeanne Moreau, Michel Auclair, Marie-France Pisier, Claude Mann. Tuesday, March 15, 6:00 p.m. & Thursday, March 17, 2:30 p.m.

Querelle (West Germany/France, 1982). Rainer Werner Fassbinder. Based on *Querelle de Brét*, by Jean Genet. With Jeanne Moreau, Brad Davis, Franco Nero. Courtesy Cinémathèque Gaumont, Neuilly. Friday, March 18, 2:30 p.m.

Jeanne Moreau: Nouvelle Vague and Beyond was initiated by the late Stephen Harvey, Associate Curator, and organized by Laurence Kardish, Curator, and Joshua Siegel, Curatorial Assistant, Department of Film and Video.

The Department of Film and Video is grateful to the Cultural Services of the French Embassy, New York; the Ministère des affaires étrangères, Paris; Martine Boutrolle; Claire Camdessus; Fabiano Canosa; Benoit Caron; Denis Delbourg; Harris Dew; Bryony Dixon; Pierre Forette; Sarah Frank; Andrea Garrison; Jim Jeneji; John Kirk; Jean-Claude Moireau; John Montague; Madeleine Morgenstern; Marie-Christine de Navacelle; Armelle Oberlin; James Quandt; Julie Rigg; Jonathan Rosenbaum; Daniel Talbot; Catherine Verret-Vimont; and Richard Williams for their invaluable assistance. The Department also acknowledges the kind support of the archives and distributors for the loan of films to this exhibition. **Jeanne Moreau: Nouvelle Vague and Beyond** is made possible in part by generous grants from The Michel David-Weill Foundation and The Florence Gould Foundation.

Cover: La mariée était en noir (The Bride Wore Black) (1967)

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AN ACADEMY TRIBUTE TO

STANLEY

Presented by
The Academy
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Picture Arts
and Sciences,
the
Academy
Foundation



and the
Museum of
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Film Department

Thursday,
February 8, 1996
at 8pm

The Roy
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DONEN

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A Tribute to Film Director
STANLEY DONEN

PROGRAM

- Opening Film Excerpt -

ON THE TOWN (1949) - "New York, New York" with Gene Kelly, Frank Sinatra and Jules Munshin. Directed by Gene Kelly and Stanley Donen; produced by Arthur Freed; written by Betty Comden and Adolph Green; choreographed by Gene Kelly and Stanley Donen. M-G-M.

- Welcome from Mary Lea Bandy, Museum of Modern Art & Bruce Davis, Academy of Motion Picture Arts and Sciences -

- Opening Remarks by Robert Osborne -

FILM EXCERPTS

COVER GIRL (1944) - "Alter Ego" with Gene Kelly, directed by Stanley Donen. Directed by Charles Vidor; produced by Arthur Schwartz; written by Virginia Van Upp; choreographed by Val Raset, Seymour Felix and Gene Kelly (uncredited). Columbia Pictures.

ANCHORS AWEIGH (1945) - **Cartoon sequence** with Gene Kelly and Jerry the Mouse. Directed by George Sidney; produced by Joe Pasternak; written by Isobel Lennart; choreographed by Gene Kelly and Stanley Donen. M-G-M.

- Remarks by Stephen M. Silverman -

ROYAL WEDDING (1951) - "All the World to Me" with Fred Astaire. Directed by Stanley Donen; produced by Arthur Freed; written by Alan Jay Lerner; choreographed by Nick Castle. M-G-M.

SINGIN' IN THE RAIN (1952) - "Moses Supposes" with Gene Kelly, Donald O'Connor and Jean Hagen. Directed by Gene Kelly and Stanley Donen; produced by Arthur Freed; written by Betty Comden and Adolph Green; choreographed by Gene Kelly and Stanley Donen. M-G-M.

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- Comments by Robert Osborne -

Not shown
IT'S ALWAYS FAIR WEATHER (1955) - "I Like Myself" with Gene Kelly. Directed by Gene Kelly and Stanley Donen; produced by Arthur Freed; written by Betty Comden and Adolph Green; choreographed by Gene Kelly and Stanley Donen. M-G-M.

PAJAMA GAME (1957) - "Steam Heat" with Carol Haney, Buzz Miller, Peter Gennaro, Kenneth LeRoy. Directed by George Abbott and Stanley Donen; written by George Abbott and Richard Bissell; choreographed by Bob Fosse. Warner Bros.

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FUNNY FACE (1957) - with Fred Astaire, Audrey Hepburn and Kay Thompson. Directed by Stanley Donen; produced by Roger Edens; written by Leonard Gershe; choreographed by Eugene Loring and Fred Astaire; songs stafed by Stanley Donen. Paramount Pictures.

- Remarks by Peter H. Stone -

INDISCREET (1958) - with Ingrid Bergman and Cary Grant. Directed and produced by Stanley Donen; written by Norman Krasna. Grandon/Warner Bros.

CHARADE (1964) - with Cary Grant, Audrey Hepburn, James Coburn, Ned Glass. Directed and produced by Stanley Donen; written by Peter Stone; music by Henry Mancini. Universal Studios.

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TWO FOR THE ROAD (1967) - with Albert Finney and Audrey Hepburn. Directed and produced by Stanley Donen; written by Frederic Raphael; Music by Henry Mancini. 20th Century Fox.

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- Closing Film Excerpts -

SEVEN BRIDES FOR SEVEN BROTHERS (1954) - "Barn-Raising"
with Jacques d'Amboise, Russ Tamblyn, Tommy Rall, Matt Mattox, Marc Platt. Directed by Stanley Donen; produced by Jack Cummings; written by Dorothy Kingsley, Frances Goodrich and Albert Hackett; choreographed by Michael Kidd. M-G-M.

SINGIN' IN THE RAIN (1952) - "Singin' in the Rain" with Gene Kelly.
Directed by Gene Kelly and Stanley Donen; produced by Arthur Freed; written by Betty Comden and Adolph Green; choreographed by Gene Kelly and Stanley Donen. M-G-M.

PROGRAM PARTICIPANTS

GUEST OF HONOR - STANLEY DONEN

Born in Columbia, South Carolina, Mr. Donen made his Broadway debut in 1940 as a dancer in PAL JOEY, starring Gene Kelly. After assisting on the choreography for the stage version of BEST FOOT FORWARD (1941), Stanley Donen went to Hollywood where in 1943 he assisted and appeared in the movie version. Mr. Donen went on to direct the "Alter Ego" number in COVER GIRL at Gene Kelly's request and the cartoon sequence of Kelly and Jerry the Mouse for ANCHORS AWEIGH, making his directorial bow as Kelly's co-director in the sparkling musical ON THE TOWN. Subsequently Mr. Donen enjoyed a successful career directing musical and non-musical films for nearly every major Hollywood studio, as well as serving as a director and producer of films abroad.

HOST - ROBERT OSBORNE

Mr. Osborne is a columnist and critic for "The Hollywood Reporter," and is the on-air host for "Turner Classic Movies" cable television station. He is the author of ten books on film, including 65 Years of the Oscar.

GUEST - STEPHEN M. SILVERMAN

A published author and screenwriter, Mr. Silverman has written Dancing on the Ceiling, a new book devoted to the work of Stanley Donen, to be published by Alfred A. Knopf this month. In addition, Mr. Silverman has penned such books as David Lean and The Fox that Got Away: The Last Days of the Zanuck Dynasty at Twentieth Century-Fox.

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Mr. Stone made an impressive debut with his first screenplay, CHARADE, which he adapted from his own novel. That same year he won an Academy Award® for his screenplay of FATHER GOOSE. A multi award-winning screenwriter and playwright, Mr. Stone was the writer for ARABESQUE, which Mr. Donen directed and produced in 1966.

FILM PRINTS COURTESY OF

Turner Entertainment
 Paramount Pictures
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 Universal Studios
 Warner Bros.
 Films Inc.
 Kit Parker Films
 George Eastman House

Program produced for MoMA by Mary Lea Bandy
 Program produced for the Academy by Ellen M. Harrington
 Select film clips prepared by D.J. Ziegler

SPECIAL THANKS

Martin Scorsese
 Dick May
 Kelly Bradley

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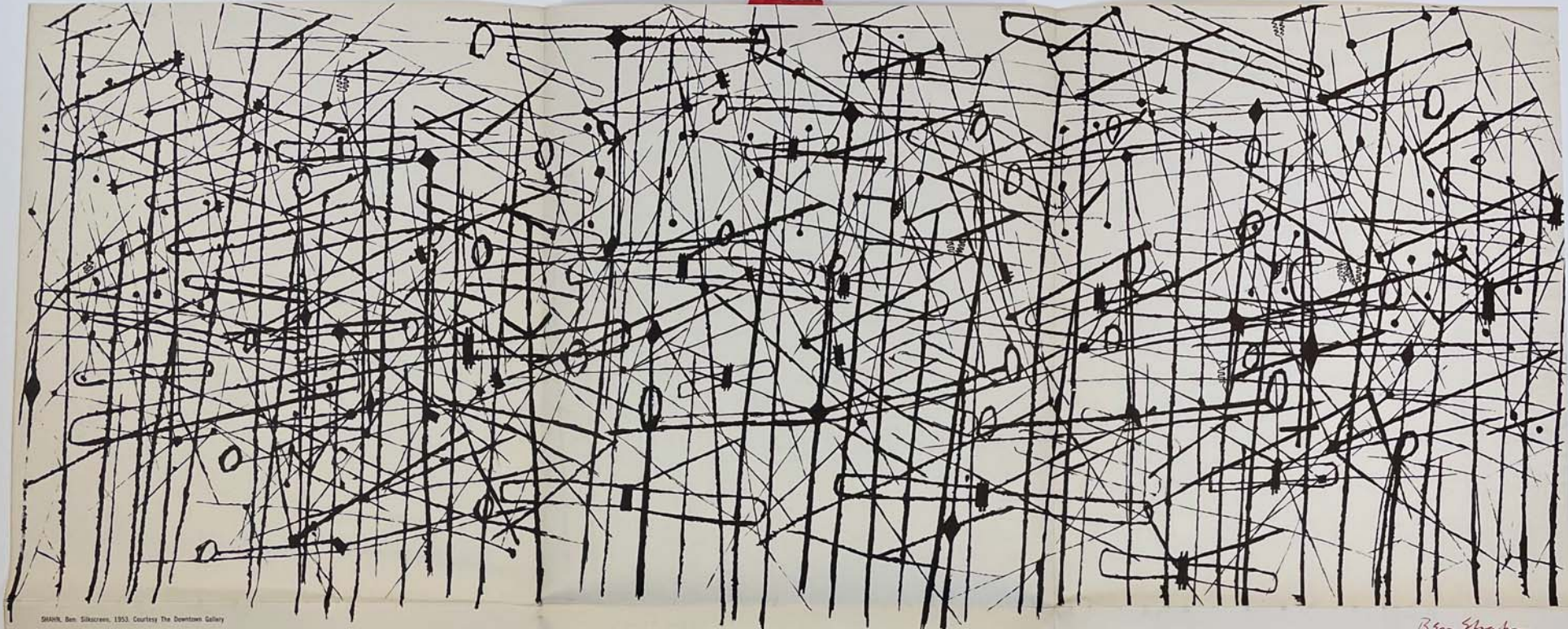
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SHAHN, Ben. Silkscreen, 1953. Courtesy The Downtown Gallery

Ben Shahn

The Museum of Modern Art presents Television USA: 13 Seasons

54 programs selected from 1948 to 1961 shown on tv film and kinescopes in the Museum Film Auditorium 11 West 53 Street February 5 through May 2, 1963 Screenings at 3 and 5:30 daily Under the supervision of the Museum's Film Library

Project Director: Jac Venza; Assistant: Doris Hubbard; Selection Committee: Isaac Kleinerman, News & Documentaries; Lewis Freedman, Drama; Burt Shevline, Comedy & Music; Perry Wolff, Arts & Sciences; Abe Liss, Commercials.

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JAC VENZA

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Danger: "THE PAPER BOX KID" CBS/1/2 hour/52
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You Are There: "THE DEATH OF SOCRATES" CBS/1/2 hour/53
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17, 18, 19, 20 Goodyear Playhouse: "MARTY" NBC/1 hour/53
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10, 11 Studio One Summer Theater: "MR. ARCULARIS" CBS/1 hour/56
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SHAHN, Ben: Silkscreen, 1953. Courtesy The Downtown Gallery

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Ben Shashan

Modern Art presents Television USA: 13 Seasons

Auditorium 11 West 53 Street February 5 through May 2, 1963 Screenings at 3 and 5:30 daily Under the supervision of the Museum's Film Library

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Jean-Luc Godard, Investigator, Presents Ongoing Self-portrait

by Ed Kelleher

"For a long time, cinema had the possibility of being part of a nation and being itself inside this nation. All this has disappeared. People who still like cinema today are like the Greeks who loved stories about Zeus."—Jean-Luc Godard

In *JLG*, Jean-Luc Godard's 1994 self-portrait, currently on view in the touring retrospective, "Gaumont Presents: A Century of French Cinema," a movie camera

text. An ongoing project, *Histoire(s)* aired on French television and was also shown as part of the Gaumont centennial exhibition.

Recently, Godard made one of his infrequent visits to New York and was kind enough to apprise *Film Journal* readers of his views on cinema, current events, politics, etc., while reflecting on his own remarkable career. A soft-spoken man of 63, with a shy smile and twinkling, good-humored eyes, Godard received visitors to his

FILM JOURNAL
New York
July 1994

investigating such and such. It was good when they were investigating. It was like...justice. For example, when there was this quarrel between France and America about the discovery of the AIDS virus, and this Robert Gallo, who obviously stole the thing [laughs]...well, that's not yet certain. But the truth was discovered by a Chicago newspaperman who made the inquiries. United States people are still very good at that. America's a good investigator. I like it when movies are done to investigate."

Godard seems philosophical, even resigned, about another U.S. specialty, dominating movie screens around the world, even in his native France, where charges of American cultural tyranny have long smoldered. "The tyranny is over," says Godard



A childhood image of Jean-Luc Godard, from his film self-portrait *JLG*.

capturing the present-day Godard in his Swiss home, contemplating his lifelong obsession, cinema, lingers over the framed photograph of a young boy. The child, who looks haunted by some vision of the future, is a youthful Godard, then known as Jeannot. With his "slightly distressed look," says Godard, in the film's voiceover, "I was already in mourning for myself."

In the half-century since that photograph was taken, Godard transformed cinema, first as a critic in the pages of *Cahiers du Cinema*, then as director of *Breathless*, which ushered in the French *nouvelle vague*, and later such classics as *A Woman Is a Woman*, *My Life to Live*, *Contempt*, *Band of Outsiders*, *A Married Woman*, *Alphaville*, *Pierrot Le Fou*, *Masculine-Feminine*, *La Chinoise* and *Weekend*. Making movies which commented, often wittily, on other movies, Godard juggled genres and brought a jump-cut sensibility and an essayist's style to works which defined and then redefined the eventful 1960s. After an intense political period, doing films signed by the "Dziga-Vertov Group," Godard emerged as a "videaste" during the mid-1970s. He returned to commercial filmmaking in 1980 via *Every Man for Himself*, followed by *Passion*, *First Name: Carmen*, *Detective*, *Hail, Mary*, *King Lear* and *Nouvelle Vague*. In 1989, Godard embarked on *Histoire(s) du cinema*, a video series chronicling the history of cinema by means of vintage film clips juxtaposed with graphics, text and sub-

text. An ongoing project, *Histoire(s)* aired on French television and was also shown as part of the Gaumont centennial exhibition. Recently, Godard made one of his infrequent visits to New York and was kind enough to apprise *Film Journal* readers of his views on cinema, current events, politics, etc., while reflecting on his own remarkable career. A soft-spoken man of 63, with a shy smile and twinkling, good-humored eyes, Godard received visitors to his

Essex House suite overlooking Central Park with a courtly, professorial air more suited to an elder statesman than the *enfant terrible* of a quarter-century ago who declared: "My aesthetic is that of the sniper on the roof."
"Usually, mourning comes after death," notes Godard, referring to the look on his childhood face in the photo. "It's a kind of paradox to say that the mourning was already there." Godard was hardly an aspiring filmmaker when that picture was snapped. In fact, he was about to consider a career in anthropology, going on to major in ethnology, the comparative and analytical study of cultures, at the Sorbonne. "But I was already seeing movies regularly," he points out, "not just as a spectator, but to become a critic. I was already on my way to being a moviemaker. You have to be a critic to be a director. There are very few great critics. In the United States, I think there have been only two: James Agee and Manny Farber. The others are more like reviewers."

Godard has long maintained that the aim of a filmmaker should be "to investigate what we are," and he continues to see himself in this role. "An investigator. A scientist. A detective. In any good movie, there's a sort of investigation. *Birth of a Nation* was an investigation of the Civil War...Historically, America has been a country of investigation. The American newspaperman. Watergate. Norman Mailer



The *nouvelle vague* pioneer, today.

with a shrug of his shoulders, "because our cinema is just about finished. There are little pockets of resistance but...motion pictures, TV, media—culture is part of America. Culture is a business. It's part of the strength of the United States. Even industry is part of culture. People in other countries abandon part of their identity to American culture, whether it's drinks or cars or cigarettes...or wars. I don't know why the United States must expand all over the world. It's very sad."

On a more cheerful note, Godard recalls a couple of U.S. movie projects he nearly became involved in. Back in the mid-1960s, he was approached to direct *Bonnie and Clyde*. "Truffaut was going to do it, from this screenplay by Robert Benton and David Newman. Then he quit. He gave me the project. I told the producer I would like to do it. It was Friday. The producer said: 'We begin on Monday.' So, I didn't do it." Arthur Penn stepped in and directed the picture, which starred Warren Beatty and Faye Dunaway. In the early 1980s, years before Beatty made a similar movie, Godard envisioned a film about mobster Bugsy Siegel. "I tried, but I was not really ready to do it. I wanted to make an inquiry, to show, through the life of Bugsy Siegel, how, in fact, Hollywood was invented. How all the gangsters from New York came to California and took over the film business."

"The past isn't dead," Godard once com-

(continued on page 77)

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mented, "it isn't even passed yet," but the man who has been called the analytical conscience of the modern cinema seems downcast at the notion that future films might depend on technologies involving virtual reality and computer-generated images. "That's very sad. We have that, but we can't cure cancer, or avert wars, or cure AIDS. Even tuberculosis, which is coming back. This is life, but...if reality is becoming virtual, then, I don't know. I suppose we get what we deserve. Everything is becoming a business. Genetics is a business. You destroy Yugoslavia and, two years after, what? Vietnam? Twenty years later, you come back, you build again. So why the need to destroy it? I guess most people are thinking like Faust in Goethe's drama. The small manufacturer prefers to create a machine rather than create a good relationship with his wife, which is more difficult."

Godard agrees that, in the face of inhumanity, the artist still, generally, speaks out, but shakes his head at the notion that many will listen. "They have no time to listen," he contends. "There are people who own a house. Most people would be happy to own one house. But there are other people who want two houses. Then, when they have two houses, they want three. After three houses, it is really too much, because you don't have time to go from New York to Greece to the Bahamas. Then, with their money, they are playing and gambling. It's no use. That's why there is more deceit. And the ones with no house still have no house. I don't know. Once you have a good amount of money, why do you want more money? Ten million dollars to make a movie? I would give five million to Amnesty International and make a movie with the remaining five."

Godard once remarked that "I await the end of cinema with optimism," and concedes that the end may be near, at least for "the cinema we knew." Still, he has some future film projects ("but not definitely") and is readying four more episodes of *Histoire(s) du cinema*. He even seems cheerful at the more immediate prospect of making a personal appearance at the Museum of Modern Art, to discuss *Histoire(s) du cinema's* episodes *Fatale Beaute* (*Deadly Beauty*) and *Seul Cinema* (*Only Cinema*) and *JLG* with the public, in contrast to his feelings a few years ago when he cancelled such an appearance in connection with a MOMA retrospective of his later work.

"I thought I could go, but I couldn't," Godard explains. "This retrospective is different. It's a history of Gaumont, not just of myself. When it was only Godard, you had a feeling you were already dead. Besides, a retrospective shouldn't be done just by showing films. It should be done in a historical way. In a real retrospective, there would be other movies, other things. MOMA should have the power for a week to be in charge of all the theatres in New York and to show only Godard movies. That

would be a real retrospective. In a museum, it becomes an *enterrement*, a burial."

"He possessed hope, but didn't know it was important to know who possessed him," observes *JLG's* narrator of the "slightly distressed" Jeannot. Fifty years later, Jean-Luc Godard continues to explore the origins of his possession and we, the audience, are the better for his "investigations."

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The Nation. vol. 255, no. 17

November 23, 1992

FILMS.

STUART KLAWANS

Jean-Luc Godard: Son + Image

He barely makes it onto the screen. While most of the frame is taken up with an office setting—a desk, a lamp, some chairs and shelves—the world-famous filmmaker intrudes only so far as the screen's left edge, and provisionally at that. A hand darts in and out of view, flicking a cigarette toward the ashtray on the desk. On the soundtrack, you hear the familiar baritone, pebbly in texture, speaking in monotone bursts. The year is 1976; the place is Grenoble. Jean-Luc Godard is sneaking into view.

During his New Wave period, Godard had preferred to let the likes of Jean-Paul Belmondo stand in for him on screen. During the Maoist period of the Dziga Vertov Group (roughly 1968-72), he'd allowed himself to address the audience more directly; but still he hadn't shown himself. At most he'd spoken through a persona, as someone who assumed the authority to lecture other people.

Then came the return to order in France and the demise of the Vertov group (really just Godard and Jean-Pierre Gorin). The revolution went splat; so did Godard, in a motorcycle accident that nearly killed him.

Fortunately, he found a new collaborator (and sometime lover) to help with his recoveries, physical, political and spiritual alike—Anne-Marie Miéville. After a couple years of her influence, a new figure became visible in his work. Gone was the Godard who'd imagined himself as Belmondo imagining himself as Bogart. Gone was the Godard who'd hid behind a badge, as chief image-inspector of the revolutionary thought-police. In their place stood a small, middle-aged man, perpetually blue-chinned and rumped, who answered to the name Jean-Luc. He wasn't necessarily a nice man—at times, he showed himself to be overbearing, lecherous, even sadistic—but he was out in the open as never before, searching, questioning, revising. This is the Jean-Luc Godard who keeps disturbing the edge of the frame in the first part of *Six fois deux*, his 1976 collaboration with Miéville for French television. It's the Godard to whom the Museum of Modern Art has dedicated an invaluable retrospective,

"Jean-Luc Godard: Son + Image," on view through November 30.

The MoMA series performs the great service of integrating Godard's post-1972 films with his videos from the same period. In some cases, that allows for indirect comparison. You can see the film *Hail Mary* (1985), then watch Godard play with some of the same images and themes in an elliptical, non-narrative fashion in the videotape *Puissance de la parole* (1988). But there are direct match-ups as well. For example, the 1982 film *Passion* comes accompanied by a videotape from the same year, *Scénario du film Passion*, which is a bit more intellectually engaging than the movie (because it's coherent) and also more entertaining (but I repeat myself).

To Godard, film was first 'a new way . . . of calling things by their name.'

Sitting at an editing table before a blank screen, Godard calls up images from *Passion*, all the while talking about the choices involved in making the film and about everything else as well: the genesis of writing, the history of film, the relationship between love and labor, the falsity of TV newscasts. What ties this material together, apart from Godard himself? A desire to see; a conviction that seeing might yet be possible; an impatience with everything that dissuades us from seeing.

"I didn't want to write a script," Godard says of *Passion*, "but to see it." Cinema, he insists, came from an encounter with life—as when Mack Sennett took his crew into streets and parks and shot whatever passed before his eyes. Writing, on the other hand, came from merchants' lists: "Bookkeeping gave rise to the script." What would happen if film were to recover the primacy of the visible? Godard shows us a detail of hands from a painting by Tintoretto; he shows us documentary footage of a factory worker's hands. The motions are similar. "So there's proof," he concludes. "Tintoretto's gesture of love is linked with the laborer's gesture. It's not just one of Jean-Luc's fantasies." And if we fail to see? Then we get TV newscasts. "They always put the image behind the announc-

er," Godard complains. "The announcer can't see what he's talking about. We need to have the image in front of us."

Cogito ergo video: The motto, one of many that Godard tosses out, fits especially well with "Nobody's There," the episode I've already mentioned from *Six fois deux*, his collaboration with Miéville "on and under communication." Think of this videotape not as a commodity—something that comes with its expected mode of use already built in—but rather as research data. The evidence is suggestive, but you have to figure out on your own how to apply it. To people who are accustomed to the prepackaged meanings of television (or of present-day entertainment films—there's no longer much difference), such long-term staring can be an excruciating bore. But it takes time to see; it takes patience. That's one of the possible lessons of "Nobody's There."

In the videotape, Godard sits in the studio he and Miéville set up in Grenoble, conducting a series of interviews with job seekers. (He'd advertised for workers, without specifying what they'd do.) Hopeful applicants pass before the lens, answering questions that at first elicit information rather than emotion: What would you consider a good salary? What were you doing before you became unemployed? Gradually, the tape settles down to longer interviews with two applicants: a woman in early middle age who does cleaning work, and a young man, apparently of North African background, who works as a welder, when he can find a job.

"Settles down" might be the wrong expression. Though the camera remains motionless, the two would-be employees become more and more stirred up, as Godard, almost off-screen, keeps prodding them. What would they really like to do? Just what they usually do, they insist—clean all day, weld all day. What if the woman were hired to go out and talk to people, about anything she liked? She couldn't do that, she explains. She's afraid of seeming a fool. Anyway, she says, she's become used to middle-class manners by virtue of her housecleaning jobs; she no longer feels comfortable talking to people who lack a basic civility. And what about the welder? What would he do if Godard hired him but didn't give him any tasks? Would he take a walk, for example? But that wouldn't be allowed, the welder says. Godard disagrees—here, it would be allowed. The welder becomes visibly embarrassed; he can't imagine the situation. At last, shyly, he says, "I'd ask for more work."

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cations for her unitary model. Her gender essentialism is so deep that she redirects Carol Stack's troublesome claim in *All Our Kin* that there is a black cultural disposition to mutuality; in Jones's view it expresses, rather, a "female ethos."

The Dispossessed is ambivalent in a way that has become common in the Reagan/Bush era. The beginning and end of the book almost can be read as a criticism of all the interpretation that comes in between. Jones complains about how "rooted in the national consciousness is the idea of black distinctiveness"; yet she draws on that idea again and again. She bemoans the "decline of class-based activism and the revival of race-based politics" and indicates a belief that "a politics based on race proves ever more self-defeating for blacks and whites alike." But she gives no clue what she thinks a class politics would look like or what she understands class to mean, and the critical categories in her own exposition are more racial/cultural than anything else. She quite sincerely criticizes punitive moralizing about poor people's behavior while she retails moralistic class prejudice and racial stereotypes.

Both Franklin and Jones show the tremendously corrosive power that underclass ideology exerts on contemporary political discourse, including the way that it propels a subtle redefinition of class as a notion bearing on individual and "cultural" characteristics rather than function or position in the political-economic system. From this vantage point the race/class debate has been reconfigured as a sham. In the 1960s, led by Moynihan, "culture of poverty" formulations redefined culture as a euphemism for race. In the 1980s, William Julius Wilson and others redefined class as a synonym for culture. So race now occupies both terms of the debate; the issue is no longer the strength of the link between blacks' racial status and social position but the appropriateness of complaint about inequality that is manifestly racial.

Although they both try actively to dissent from the prevailing rhetoric of racially inflected victim-blaming, neither Franklin nor Jones succeeds; the hegemonic ideology just seems too commonsensical to them. They both show as well, sadly, how even the best-intentioned whites can accept as plausible with respect to Afro-Americans claims whose absurdity would be immediately obvious if applied to anyone else. Please save us from our friends. □

Photo by Martha Stewart



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The cleaning woman rocks back and forth in her chair; the welder squirms. And I felt uncomfortable, too, watching "Nobody's There." I couldn't ignore the cruelty of the project. Neither could I deny that Godard and Miéville, through their somewhat brutal method of research, had made me see two urban workers more clearly than ever before.

The revelation happened as if by itself. For once, Godard and Miéville had seemed to use no art—which is the main reason, apart from the political, that I've dwelled on this episode. It marks a minimum. (So does the accompanying episode, "Louison," which shows a farmer.) And yet the crucial feature of Godard's thought is present in "Nobody's There," in the cutting back and forth between the two workers. Godard doesn't believe he's truly seen anything unless he's seen two things as one.

"You could take a box of matches and a pencil and make a film out of them," Miéville tells Godard, in a tone midway between awe and exasperation, in *Soft and Hard*, a 1986 videotape consisting mostly of a conversation between the two friends and collaborators. Notice that she does not say he could make a film out of the matches alone. He needs at least two things. Otherwise, he couldn't cut from one to the other. There would be no montage.

Here's the theory Godard spun out for Serge Daney in a 1988 interview in *Libération*: The early filmmakers were looking for montage but never truly found it. Griffith got as far as inventing the close-up, a comparison between something nearby and something farther away. Eisenstein learned how to cut between different angles on the same subject (as in the three shots of the stone lion in *Potemkin*). But cinema fell victim to commerce before anyone developed a montage that was fully critical and revelatory, uniting things that had seemed distinct. Today, when we see early films, we recognize the hints of that failed project: "There was a sign that something was possible if we took the trouble to call things by their name. That [film] was a new way—that no one had ever seen before—of calling things by their name and that was also broad and popular." But "something disappeared when the talkies came in and language, words, took over." Instead of growing up, cinema became a perpetual child.

At this point some critics might object, should they be sufficiently narrow-minded. Maybe montage really is the un-

achieved Snark of world cinema, but it's been hunted well enough for Pudovkin to have identified five species. (Timoshenko found fifteen; Arnheim, thirty-three.) So when he speaks of cinema in the past tense, calling it a failure, is Godard merely exalting his own present status as montage-hunter? Or has age brought pessimism with it? The man who once declared that "everything remains to be done" now enjoys making catalogues of dead cinema masters, with Fassbinder's corpse punctuating the list like a fat final period.

Call it despondency if you will, or bitterness or inflated self-regard. Judging from what I see on the screen, I prefer to say that Godard is continuing to act as a provocateur. He knows that we need one, now more than ever. When he speaks of montage, he's not talking about a mere technique—much less about a technology—but about the whole political economy in which cinema functions. When he mourns the old masters, he's acknowledging the passing of an era in which cinema promised to be both mind-opening and popular.

All this becomes clear in two videotapes that are among the high points of the MoMA series: *Histoire(s) du cinéma* (1989). Depending on the context—which varies at mind-boggling speed—the title might be translated as "history of film,"

"histories of film" or "film stories." There's even a Nazi-era version of the title, in which Godard spells *histoires* with an SS—but I'm getting ahead of the story.

Most people who retell the history of film start with technology. So does Godard, in a way. He begins with a close-up of his editing table. He also shows you himself, sitting at an electronic typewriter and consulting books. So he makes you aware of the equipment he's using right now. What he *doesn't* do is trace the development of cinematic machinery, or turn the history of film into a story about technical improvements. In fact, as an unstated joke on technological progress, Godard relies heavily throughout *Histoire(s) du cinéma* on an editing trick that's simultaneously sophisticated and primitive.

There's a proto-cinematic toy in which you have a picture of a horse, say, on one side of a paddle, and on the other a picture of a rider. Spin the paddle fast enough, and you'll see the rider on horseback. Right there, you've got the essentials of motion pictures, including montage. In *Histoire(s) du cinéma*, Godard frequently recalls the effect of that toy, as he flips back and forth between different images until they seem to overlap. The only difference is that he's using the latest video technology, which lets him cross-cut at the touch of a button. What really

WHAT IF

when you entered your mind
with purpose, you found not the field
you'd told yourself to imagine, the wild
strawberries of childhood strewn
among the tall grass where you lay
under apple trees, but a land flatter
and wider than sight could take in.
What if you forgot how to bring inside
the music that used to begin
in your gradual wakings, and in the space
before sleep, when rain began softly,
and all your sweet longings loosened.
What if traffic and telephones
continued their commerce, so loud
you couldn't remember how your skin felt,
floating. There is this fear
stalking the hours. One day
it might disappear, that place
you could go at will, where your own
voice hummed like a mother,
a crooning that let your blood
slow, the poem of the body
riding blue murmuring crests, naming
its love, loving its life.

Susan Ludvigson

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counts, Godard implies, is what you make out of the cross-cutting—whether you're working with a 50-cent toy or with a million-dollar editing board.

But something else matters as well: the social relations of production. In Chapter One of *Histoire(s) du cinéma*, in which he promises to relate all the histories of film (including those of the films that never got made), Godard passes over the Lumière brothers and Méliès, over Griffith and Chaplin, and starts his discussion with Irving Thalberg. It's a brilliant gesture—locating the power of the movies not in technology, not in the creativity of any director but in the organizational ability of a producer, the man who perfected the studio system. The second brilliant gesture is to flicker between Thalberg and early Soviet cinema. "The power of Babylon," Godard intones on the soundtrack. Is he talking about M-G-M or the U.S.S.R.? You see a view of Lenin's tomb. The words MAKE ME A STAR appear on the screen.

For all its splendor, this imperial road of the movies "leads nowhere," Godard rasps. Why? Because both movies and the reality for which they were a wishful substitute reached a dead end in the concentration camps. In the face of that horror, only the newsreel photographers did not disgrace themselves. "You don't see close-ups in newsreels," Godard observes on the soundtrack. "Death is not a movie star. Anguish is not a movie star."

When the camps were opened, the truth about cinema also came out: "The movies were not part of the communications industry or the entertainment industry, but the cosmetics industry." That's the harsh judgment Godard passes in Chapter Two of *Histoire(s) du cinéma*, in which he claims to recount just a single history: the one that answers the question, "Where do I come into it?"

He recalls encountering the movies for the first time at age 20—his high-bourgeois, high-culture background had shielded him till then—when he started attending Henri Langlois's screenings at the Cinémathèque Française. To his amazement, young Godard discovered a world in the movies—"a world with hardly any history, but full of stories." Like practically everybody else, Godard yielded to the fascination of this world. Like not so many others, he also recognized its insufficiency: "Instead of ambiguity, engendering thought and feeling—stories of sex and death."

Consider it to be another flicker of montage: Godard invites you to see him standing both inside and outside the

movie world. Similarly, in *Histoire(s) du cinéma*, Godard makes the viewer flicker, since it's impossible to remain either wholly absorbed in the videotapes or wholly detached from them. Godard's energy and wit pull you in, as does the allure of the subject matter. But too much is happening at once. There are always at least two images competing for your attention, along with fragments of movie soundtracks and musical compositions, along with Godard's narration, along with the titles that flash on the screen. Here is the Godardian maximum, in contrast to the minimum of "Nobody's There." With your hands on the videocassette of the programs and a remote control, you could examine all the material bit by bit to see how it's put together; you can think. But, more likely, you'll have to watch *Histoire(s) du cinéma* as if it were a film, letting it wash over you, leaving you frustrated and rapt, dazzled and impatient.

If those last words seem in any way to disparage *Histoire(s) du cinéma*, don't blame me. Godard is right: The movie era is over, and the TV era is here. Two thumbs up—way up—for Jean-Luc Godard's *Histoire(s) du cinéma*! That's as much ambiguity as today's culture allows.

We watch movies with our thumbs instead of our eyes. We get news from people who have willingly blinded themselves. (An example from outside Godard's work: the reports of the Persian Gulf War.) And every once in a while, we marvel when we come across a filmmaker who still knows how to hold on to two ideas at once, as Clint Eastwood does in *Unforgiven*. Is it any wonder that Eastwood is so alone in *Unforgiven*? His good old days are gone, and they were bad, anyway. Godard's good old days are gone, too, having failed to revolutionize either the real world or the movie world. Now he's alone in Rolle, a little town in Switzerland. But Eastwood goes on. Godard goes on. And everything still remains to be done.

For those who cannot get to the Museum of Modern Art for the Godard series: MoMA is publishing a book, *Jean-Luc Godard: Son + Image*, with fourteen essays and lots of pictures.

For those who can get to MoMA and want more context for the Godard series: The film department is also presenting a program called *Video: Two Decades*, on view through January 3. It's an informal survey, through thirty-four works, of developments in videomaking in the 1970s and '80s. □

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Recognizing a Film Renegade



THE ARTS

By David Sterritt

Staff writer of The Christian Science Monitor

NEW YORK

IT says a lot about today's moviegoing habits that Jean-Luc Godard is no longer the familiar figure he once was — almost a household name in some circles — among American cinema buffs. His approach to film is apparently too mercurial and challenging for some viewers to handle comfortably.

Fortunately, he remains an artist of such stature and fascination that serious filmgoers are refusing to let his recent works go unheralded.

A major retrospective at the Museum of Modern Art (MoMA) here, "Jean-Luc Godard: Son+Image, 1974-1991," has lined up more than 30 of his film and video productions from the last 18 years. Accompanied by an extraordinarily well-produced catalog of commentaries, analyses, and ruminations, it promises to inaugurate a healthy new era in Godard appreciation.

A museum retrospective promises to spur a new era in Jean-Luc Godard appreciation

Mr. Godard's impact was felt first in 1959, when his modernist crime drama "Breathless" reshuffled storytelling conventions in ways that both celebrated and exploded Hollywood patterns that had dominated film narrative for decades.

Such outstanding pictures as "My Life to Live" and "The Married Woman" followed, propelling France's innovative New Wave movement and influencing cinema around the globe.

In the second half of the 1960s, however, Godard's preoccupations turned in radically new directions. These testified to the continuing vigor of his creativity and to his fierce insistence on marching to the drumbeat of his own ideas, however this might affect him as a "commercially viable" filmmaker.

"Two or Three Things I Know About Her," produced in 1966, was less a dramatic story about a Parisian prostitute than a radical analysis of commodity culture, aimed at deconstructing the languages of both economics and cinema. Subsequent pictures like "La Chinoise" and "Le Gai savoir" were even more extreme in their political explorations and socio-cultural critiques.

Godard and his colleague Jean-Pierre Gorin then formed the Dziga-Vertov Group, named after a pioneer Soviet filmmaker and devoted to cinematography of the most abstract and cerebral sort. Godard's dwindling audience shrank even further.

It rebounded when he moved back to narrative in "Sauve qui peut (la vie)" in 1979, however,

and he stayed in the international-film news with such controversial 1980s works as "First Name: Carmen," a reworking of the operatic "Carmen" story; "Hail Mary," a modern-day version of Jesus' nativity; and "King Lear," a Shakespearean spinoff with a cast ranging from Peter Sellers and Burgess Meredith to Molly Ringwald and Woody Allen.

What has remained constant during the continual rethinking and repositioning of Godard's career is his steady fascination with cinema as a close relation to writing and painting. He sees the value of moviemaking not in the high-tech entertainment possibilities that Hollywood exploits, but in the opportunities film offers for deeply personal expression through hands-on creative work. He has never flinched from sharing his most audacious ideas in the most imaginative forms he can devise, even when this has meant leaving most audiences (including erstwhile admirers of his work) scratching their heads in puzzlement. His talent and integrity have proved equally tenacious.

One article in MoMA's new Godard catalog is an examination of "Eight Obstacles to the Appreciation of Godard in the United States," written by Jonathan Rosenbaum, a Godard watcher. Listing roadblocks that separate Godard from the high repute he deserves with a sizable American audience, Mr. Rosenbaum points to such features of contemporary US culture as historical amnesia, aesthetic and political conservatism, and a declining interest in intellectual cinema.

Rosenbaum is correct in suggesting that mainstream trends on the American arts scene have devalued the sort of rigorous,

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COURTESY OF THE MUSEUM OF MODERN ART



PASSION: A scene from the 1982 film, which is one of 30 Jean-Luc Godard works showing at the MoMA retrospective. In the past decade, the drama has been performed in US theaters.

challenging, and often irascible work to which Godard and his collaborators - including Anne-Marie Miéville, his partner for many years - have dedicated themselves. To balance this, the MoMA program rightly focuses on an aspect of cinema that has been a primary Godard obsession: the infinitely malleable relationship between sight and sound, two sensory dimensions that have vastly more possibilities for counterpoint, dialectics, and mutual illumination than Hollywood is usually willing to admit, much less explore and utilize.

It is a superbly assembled show, making a forceful case for an artist who deserves far more sustained attention than he has lately received.

Jean-Luc Godard: "Son+Image, 1974-1991" was organized by film curator Laurence Kardish and colleagues. In addition to many films including the 1982 drama "Passion" and the 1985 comedy "Détective," which have received theatrical exposure in the US, the program contains various Godard-Miéville television works. The most ambitious are "Six fois deux: Sur et sous la communication," a series of politically informed interviews with an assortment of French citizens, and "France/tour/détour/deux/enfants," an extraordinary look at the lives of two French children.

The program opened with showings of "Histoire(s) du cinéma," a bravura video production on film history seen through Godard's idiosyncratic eyes, and "Germany Year 90 Nine Zero," an exquisitely filmed tragicomedy dealing with German reunification.

One hopes the museum's decision to spotlight these works will now help propel them into other venues, including movie theaters. One also hopes the publication associated with the show - including essays by Laura Mulvey, Gilles Deleuze, Peter Wollen, Raymond Bellour, Colin Myles MacCabe, and others - will be circulated far and wide.

■ *The Jean-Luc Godard retrospective closes on Nov. 30.*

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THE NEW YORK TIMES, SUNDAY, OCTOBER 25, 1992

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F I L M

What's in a Name if the Name Is Godard?

By ALAN RIDING

LISTENING TO JEAN-LUC GODARD IS much like watching his films — jump-cuts, non sequiturs, ample philosophizing, occasional intimacies, the odd obsession and no obvious narrative. Questions prompt responses, but not necessarily answers. Words flow freely, but their meaning is often obscure. And, as with many of his films, the end can be at the beginning, and the middle may be at the end.

Yet, eventually, a conversation with the 61-year-old director does show something of the complex and solitary figure who for the past 30 years has carried the burden of one of the most famous names in modern cinema. Not that he shows much interest in discussing the content or even the message of his 65-plus movies, documentaries and videos. It's just that he likes talking. At times, he could be thinking aloud.

Today, in a sense, he lives with two Godards — the Godard who, in 1959 at the age of 29, made "Breathless," a film that immediately turned him into a cult figure and placed him alongside Eric Rohmer, François Truffaut and Jacques Rivette in the New Wave of French directors; and the Godard who continues to make films, but ones that now draw only tiny audiences. He would like the second Godard to win recognition, but it is the first who still pursues him.

Indeed, it is thanks to his earlier fame that his more recent work can be seen at the Museum of Modern Art in New York, beginning on Friday. "After my first film, I never had another success," he said. "I was too corrupted by being Godard myself." In reality, several 1960's movies — "My Life to Live," "Contempt," "Alphaville," "Pierrot le Fou" and "Weekend" among them — were well received and to this day are studied by young film makers for whom a "Godard period" is still part of growing up. But they were made 25 years ago. And in Paris.

For the past 18 years, Mr. Godard has lived in Rolle, a little town on the banks of Lake Geneva. He was born in Paris of Swiss parents but spent his childhood at Nyon, near here. After he completed his education and made his name in Paris, it seemed natural to return to Switzerland. He set up a video studio here and cut himself off from the world of politics and producers. He recovered control over his day. He enjoyed the chance to swim in the lake, to walk in the hills, to play tennis. He left the other Godard in Paris.

These days he seems quite used to living on the periphery, both physically and artistically. Interviewed first over wine in a little restaurant and then over cigars in his office, he was unshaven, his hair unkempt. At a nearby table in his office, a neat pile of paper contained the nearly completed final screenplay of his new film. Several posters from previous films decorated the walls. A close-up photograph of a cow — signed La Daisy — hung above a typewriter. What's the meaning of the cow? "It's just a cow," he said.

He sounded surprised to be sought out. Why, he wondered, should the Museum of Modern Art be showing a selection of 30 of his films and videos in a special festival? "MOMA sounds like mummy in French," he said. "Museums have the effect of mummifying people. But America is the land of the comeback. It's better to die and make a comeback."

Mr. Godard does not smile much, but this idea tickled him. He talked at length about "reality — or rather, existence — so mummification in the name of art fit in. "I am always astonished to find people before me who believe they are real," he said. "You see it in planes. In first class, you have African ministers and old princesses; they don't look happy. In tourist class, you have people with problems, little money, big bags. But in business class, they're happy. They chat gaily. They really think they exist."

Mr. Godard himself seemed to slide away from reality when, after participating in the anti-Government movement in Paris in 1968, he became hypnotized by Maoism and sniffed at making anything remotely commercial. "See You at Mao" and "Wind From the East," both from 1969, were among the results. Was he truly a Maoist? "I was too young," he recalled. "I developed slowly. I had my youth very late. I discovered revolution, social questions, after everyone else. Perhaps that's why in my films, I put the end at the beginning, or whatever. I haven't had a regular life. I loved Mao as I loved Goethe. It was political romanticism."

In 1974, he began making experimental videos, which were seen by almost no one, although two chapters of his "History of Cinema" have been shown on French television. In 1979, he returned to feature films

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with "Every Man for Himself." And in 1984, he won headlines — if not praise — with "Hall Mary," a modern-day account of the virgin birth that deeply upset the Vatican. After that came "Detective," "King Lear" and "Nouvelle Vague"; and now he is editing a film called "Alas for Me," starring Gérard Depardieu, due for release in the spring.

The films, then, keep coming, occasionally lauded, rarely widely viewed. Yet Mr. Godard is now happier with the results. "When I made 'Breathless,' I was a child in movies," he said. "Now I am becoming an adult. I feel I can be better. I think that artists, as they grow older, discover what they can do. Now I decide I will make this movie, not that one. I speak of this, but not that. I know I have the capacity, but then I'm not sure. It's as if Einstein discovered relatively at the age of 60 and then said, 'Oh, I'm too old to explain it.' I have that feeling."

Mr. Godard can at least explain his love of film. "It's because movies are so close to reality," he said. "That's how life is made. You have an image before your eyes. There are girls, there are boys, there is money, there are girls who meet boys, there are

There are two Godards — one who made 'Breathless' in 1959 and became a cult figure and one whose current films draw tiny audiences.

people who want to do something and don't want to obey others. I think it's why the public still likes films. It's because there's a very archaic image that survives like a flame of human society. It takes shape and then, three months later, it disappears."

So far, so good — but then Mr. Godard starts jump-cutting. "Men are not real. Women are real because they produce children. Men who can't have children are jealous and avenge themselves by making things like politics, war, social systems." Cut. "All my life, I have wanted to study science through the truth of movies. Not with a microscope but with a camscope. To make a documentary, to study the fiction of life. I believe in fiction. Woman are a documentary. Men are fiction. You cannot explain all the tragedy of this good earth if you don't accept that men are fiction and are lost." Fade.

"I believe I come from elsewhere, let's say, space," he picked up again. "I have a need to go to Earth. There's something of mine. There's an image I have to uncover, and cinema allows me to do so. Movies are like clouds that sit over reality: if I do cinema well, I can uncover what is beneath, my friends, my allies, what I am, where I come from. Others can't do it. It's too heavy for them. But it's not too heavy for me, because I come from elsewhere." He spoke quickly and then stopped. "There you are. I've said everything." Cut-to blank screen.

Does he mind that his films often seem like puzzles? "If they're difficult to understand," he said, "it is because they're not well made or, rather, not well made enough relative to their complexity or ambition. Sometimes I think I'm more like a painter because, even if the film is not understandable, I am choosing the visual. Sometimes there are paintings to be understood, and there are paintings not to be understood." He relit his cigar. "Look, if you have a Davidoff cigar, you can't pretend everyone has to smoke it. America invented the idea that a movie has to be seen by a lot of people."

America is one of his obsessions. He waxes poetic about John Ford and pours scorn on Steven Spielberg. Mr. Godard takes it personally that John Cassavetes and Orson Welles

were never given their due in the United States, and he resents that Europe is "prostrate" before American popular culture. This week, he plans to be in New York for the opening of the retrospective. But he describes the trip as his "final adieu" to America. "I used to go more often," he said. "For a long time, I tried to make a film in the United States but never succeeded. I'd meet people, and they'd say, 'Very honored,' and shake my hand; that's all. So I'd say, 'If that's true, at least give me \$10.' The only one who did was Mel Brooks. 'Oh, yes,' he said, and gave me \$10."

Mr. Godard had told the story before, but he laughed at the retelling. "Look, movies don't have to be expensive," he went on. "It's like life. I live the day that I can afford with the money in my pocket. It's the same with films. I make a budget. After that, I draw up a screenplay that does not exceed the budget. I don't write in things that are impossible. But with the Americans, it's totally different. They only accept art in museums. They accept great men once they are dead. The rest is money. In America, a good film is one that works. In Europe, a good film is a good film."

In the case of his own movies, which usually take four to six weeks to shoot and cost less than \$1 million, he said that tight budgets impose order. "As in war, you have to improvise, but not in any old way. First you have to be aware what you're doing. You look at what you're doing, and

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Jean-Luc Godard, above

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Myriem Roussel in his controversial film "Hail Mary," to be included in a retrospective at the Museum of Modern Art opening on Friday.

Philippe Dubois/ Yellow Now, Paris/Museum of Modern Art

you listen to what you're saying. Or perhaps you listen to what you see and look at what you're hearing. Anyway, you don't necessarily obey the written word — that's the New Wave. But you improvise as in an operation. My father was a doctor, so I tend to compare cinema with a medical act. Reality is the patient, and I am the doctor — and I am also ill."

■

In practice, though, it is in the editing room that he reshapes reality. For a start, he must come to terms with what he calls "the mess of shooting" — the fact that it rained when he wanted sunshine, that 10 cars came down a street when he wanted just one, that the actors did not perform as he had hoped. But it is what he likes most. "Only in cinema do you have the beginning, the middle and the end in your hand," he said. "You

don't know in what order, but they're there in physical form. You have everything and you have nothing. You have to make it with what you have. Everything can be won or lost."

But editing, he says, is also a lonely business, not least because he now does his own in a smoky room below his office. "So I make movies to try to meet new people," he explained. "But then you discover you are more lonely than 20 years ago, because the crews and actors leave you alone. You are meant to be The Master. They don't discuss work with The Master. That's a perversion of the New Wave's idea of an auteur. Today anyone is an auteur. It's society, the producer, the distributor. They're the auteur. I am just the worker, the builder." □

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What's in a Name If It's Godard?



Films Around the World

Jean-Paul Belmondo and Jean Seberg in "Breathless"—The 1959 film immediately made Jean-Luc Godard a cult figure.

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Museum of Modern Art
A frame from "History of Cinema," one of the Godard videos to be seen in the retrospective at the Museum of Modern Art.

Mixing Mediums

"Jean-Luc Godard: Son + Image," a retrospective of the film maker's work, opens on Friday at the Museum of Modern Art and runs through Nov. 30. The first event, which will be introduced by Mr. Godard, begins at 6 P.M. with a video program on the history of film. "Germany Year 90 Nine Zero," a film about Europe in transition that was shot last year in Berlin, will be screened at 6:30. Thirty post-1974 works, along with a program of the film maker's commercials, will be shown during the retrospective.

Highlights include "Nouvelle Vague" (Nov. 1, 2 and 3), "Hall Mary" (Nov. 7), "Every Man for Himself" (Nov. 8 and 13), "King Lear" (Nov. 21) and "Detective"

(Nov. 21 and 29).

Admission to the museum entitles purchasers to tickets to the retrospective at no additional cost.

Explaining the impetus for the retrospective, Laurence Kardish, the curator who organized the event, said: "There are a number of reasons. One is that his video work is virtually unknown in the States, and his new film has yet to be seen here. We are in a rather special situation in that we are able to project both film and video. And since Godard has, since 1974, begun to marry the media in a way I think no other film or video maker has, we wanted to prepare this exhibition to introduce Godard as a film-video artist."

More information may be obtained by calling (212) 768-3480.

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THE NEW YORK TIMES
30 October 1992MOA
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FRANCIS
FRANCIS**Critic's Choice/Film****Godard's Video Works**

Mention Jean-Luc Godard and the response is likely to be idle curiosity or jaded boredom. With the exception of "Hail Mary," the 1985 film that annoyed the Vatican with its modern retelling of the Virgin birth, the New Wave master hasn't created a stir in two decades.

But there is new evidence that the steep decline of Mr. Godard's career may be a myth. "Jean-Luc Godard: Son et Image, 1974-1991" is a monthlong series of 30 films and videos beginning today at the Museum of Modern Art (information: 212-708-9480). The series title comes from "Sonimage," the production company Mr. Godard founded in 1974 when he began to work seriously in video, and it is the perfect name for work that gives equal weight to sound, image, words on the screen, overlapping photographs and the forceful presence of the director, who hovers over each project whether he is on screen or not.

One of the best recent works will be shown tonight at 6 in Titus Theater 2 at the museum. "Histoire(s) du Cinéma," translated as "(His)stories of Cinema," offers two parts of a projected

eight-part series made for French television (shown here with English subtitles). This is no historical survey, but a dazzling essay that is emotionally stirring, intellectually rigorous and often playful.

Mr. Godard positions himself on screen at the typewriter, puffing a cigar, appearing throughout the 100 minutes of the video like a ringmaster orchestrating the flow of overlapping images. His sense of order is associative, as he moves from Jean Renoir to Jean Cocteau to Jean Vigo, with the word Jean written on the screen at one point. Here is the Godard who still loves the movies.

Mr. Godard was to have introduced tonight's screening of "Histoire(s) du Cinéma" and of his 1991 film "Germany Year 90 Nine Zero" (to be shown at 6:30 tonight in Titus Theater 1, in French with English subtitles). But the other day he canceled; he is reshooting scenes from his new film, starring Gérard Depardieu, a work whose title must sum up feelings around the museum right now: "Hélas Pour Moi," or "Alas for Me."

CARYN JAMES

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THE VILLAGE VOICE
New York
3 November 1992

Making History

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All dialogue guaranteed: Alain Delon in Jean-Luc Godard's *Nouvelle Vague* at the Modern

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THE VILLAGE VOICE
Page 2**By J. Hoberman****"Jean-Luc Godard:
Son + Image"**

At the Museum of Modern Art
October 30 through
November 30

Prefazione

Written and directed by
Michelangelo Antonioni
Produced by Dino De Laurentiis
At the Walter Reade Theater
October 31 through November 3

The **Matisse-maddened** crowds currently mobbing 53rd Street will have competition this week when the **Museum of Modern Art** celebrates another French-speaking master of flat space and vivid colors, opening a month-long survey of recent work by the most influential, most reviled figure of the post-1960 cinema: Jean-Luc Godard.

Showing, on film and projected video, with and without English subtitles, the hard-to-see work of Godard's long and underreported post-Maoist period (the late '70s 'til now) should have the cumulative impact of a revelation. Indeed, Godard's two most recent theatrical features underline his capacity to cast his entire career in a new light. The polyglot *Germany Year 90 Nine Zero* (October 30 and 31) sends Lemmy Caution back to Alphaville, after 25 years, to wander through the rubble of former East Germany; the crisply gorgeous *Nouvelle Vague* (November 1 and 3) is a literal September song that revisits the site of Godard's youth.

Although the most widely seen of recent Godards are his high culture jousts—*Passion* (1982), *First Name: Carmen* (1983), *Hail Mary* (1985), and *King Lear* (1987)—the key to late Godard is the still insufficiently appreciated *Numéro Deux* (November 1, 2), made in 1975. Brilliantly mixing film and video, set entirely inside Godard's studio and played out on TV monitors (affording him a dozen new ways to split the screen or layer the image), *Numéro Deux* is a work of relentless self-interrogation that also resembles certain American sitcoms in pondering the effect of modern capitalism on the, sometimes startlingly graphic, sex life of a young working-class couple in a high-rise housing project.

Numéro Deux anticipates the epic TV series of the late '70s—including *France/tour/détour/deux/enfants* (November 1), an amazing succession of interviews with two school children—that Godard made in collaboration with Anne-Marie Miéville, as well as the self-reflexive mode of the 1986 video-feature *Grandeur et décadence d'un petit commerce de cinéma* (which has its local premiere November 3). *Grandeur et décadence* is credited to "an old novel" by James Hadley Chase and concerns the attempt by the two partners of Albatross Films, charmless and manic Gaspard Bazin (Jean-Pierre Léaud) and terminally depressed Jean Almercyda (Jean-Pierre Mocky), each of them named for a dead Godard idol, to make a low-budget telefilm.

Assured, if bland, *Grandeur et décadence* is filled with references to the '60s (including aural cameos by Janis Joplin and Bob Dylan) and reflections on the cinematic past. Bazin and Almercyda audition actors in a parody of mass-production, with hopefuls filing past a poster of *L'Avventura* to deliver their lines word by word. "Is it true cinema kills life?" someone wonders. "Yes, it's quite true these days" is the polite answer. (It's no coincidence that the film's aspiring star would be named Eurydice.) Toward the end, Godard shows up as himself to commiserate with his creations, musing upon the death of Romy Schneider and discussing Roman Polanski's inflated budgets: "Nowadays everything's going backwards . . . fashion, politics . . . the cinema too." What matters, he ultimately suggests, is tenacity.

"The party is over," the irascible and aphoristic Gaspard sighs, anticipating the exact phrase *The New York Times* used to crushingly dismiss *Nouvelle Vague* when it appeared in the 1990 New York Film Festival. Well, it is over and it isn't. Godard's current project, the multipart *Histoire(s) du cinéma* (October 30 and 31), begun in 1989 for French television and produced entirely at his studio in Rolle, Switzerland, addresses the "splendor and misery" of the 20th century as documented by the movies: the "Newsreel of History" or the "History of Newsreel"? This masterpiece of applied cinephilia is Godard's version of *That's Entertainment*, a sampling

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of movie history (including "the history those films never made") that, in its recurring rapid-fire alternation of two separate pictures, recalls the 19th century thaumatrope, even as it also uses video's effortless F/X capacity to layer each image.

"The greatest history is the history of the cinema," Godard told Serge Daney in an interview included in the sumptuous catalogue published to accompany the Modern's show. And Godard's version of history clearly bids to make that stick. Certainly, no one has ever been more adroit at juxtaposing—which is to say, thinking in terms of—sound and image. *Histoire(s)* makes thousands of references while representing the distillation of Godard's method as he employs every imaginable sort of montage, mix, and captioning: The climax of *Duel in the Sun*, somewhat recited, is underscored with the theme from *Psycho*, a loop from a Leonard Cohen ballad, and Godard's lament "Oh time!"

The growl of the soundtrack as it slides across the editing console is Godard's form of throat-clearing; the titles of classic movies are his "Song of Songs." As *Histoire(s)* makes clear, Godard's notion of a religious epiphany is Cyd Charisse dancing in slow motion. He calls MGM production boss Irving Thalberg "the lost rabbi" and compares cinema to Christianity: It "is not founded on historical truth—it tells a story and says 'believe it.'" Still, if the cinema is a religion, Godard is at once its humblest acolyte and greatest

saint—as the Modern retro demonstrates, and he himself acknowledges, fading *Histoire(s)* with Otis Redding's "I've Been Loving You Too Long (To Stop Now)."

For Godard, the cinema is now something like a second nature. In *Nouvelle Vague*, Alain Delon, the film's weathered and self-contained official "movie star," shares the opening frame with an equally venerable tree and is photographed thereafter as if he were one. The movie is as much an environment as it is a narrative; its dialogue, the filmmaker claims with only slight exaggeration, is entirely made up of appropriated quotations. (Godard used his name only on the publicity material, not the credits.)

Leaving aside, for the moment, questions of politics and context, the new Godard suggests no one so much as the old Stan Brakhage—a compulsively productive artist and a permanent vanguard, a character whose arcane personal language is based on a consummate formal mastery and whose most exalted notions of cinema invoke a world before the word.

Jean-Luc Godard is scarcely the only Euromaster being feted in New York. The Film Society of Lincoln Center is in the midst of a lavishly complete Antonioni retrospective. Among the rarities this week is an item with a remarkably Godardian premise: "Prefazione" is Antonioni's preface to *I Tre Volti (The Three Faces)*, the posh—and now lost—1965 anthology film with which producer Dino De Laurentiis vainly attempted to launch Soraya, ex-empress of Iran, as an international movie star.

Showing on a bill with *Blow-Up*, this 25-minute curiosity—which was made in the midst of Antonioni's ultrafashionable Pop Art phase—can be seen as a bridge between the gorgeous industrial wasteland of *Red Desert* and the hypnotically vacuous scene-mongering of *Blow-Up* (both of which were also shot by Carlo Di Pampa). "Prefazione" is a stylized nocturne set in a series of improbably empty, antiseptic glass-and-steel fluorescent pavilions, connected by a network of shiny sports cars and neon-limned streets. Soraya appears as herself (with a cameo by De Laurentiis as himself), petulantly enduring a screen test in a secluded movie

Film

studio staked out by a pair of determined paparazzi.

Although treated as a precious object, the inexpressively pouting empress is repeatedly made over—with lights, makeup, wigs. The ambience is imploded jet-set: Soraya speaks to her mother in German, argues with her assistant in Persian, and is ultimately zipped into a lacy red dress to answer questions in English. When the camera explores the artificial illumination that bathes the overdecorated set, or when Soraya is posed facing a wind machine, the film naturalizes the chic modernity of Antonioni's earlier heroines. It's the triumph of artifice: No "real" actress could approximate Soraya's frozen affect. ■

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New York
28 October 1992

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Beyond the New Wave, The Past Pursues Godard

By Alan Riding
New York Times Service

ROLLE, Switzerland — Listening to Jean-Luc Godard is much like watching his films — jump-cuts, non sequiturs, ample philosophizing, occasional intimacies, the odd obsession and no obvious narrative.

Questions prompt responses, but not necessarily answers. Words flow freely, but their meaning is often obscure. And, as with many of his films, the end can be at the beginning, and the middle may be at the end.

Yet, eventually, a conversation with the 61-year-old director does show something of the complex and solitary figure who for the past 30 years has carried the burden of one of the most famous names in modern cinema. Not that he shows much interest in discussing the content or even the message of his 65-plus movies, documentaries and videos. It's just that he likes talking. At times, he could be thinking aloud.

Today, in a sense, he lives with two Godards — the Godard who, in 1959 at the age of 29, made "Breathless," a film that immediately turned him into a cult figure and placed him alongside Eric Rohmer, François Truffaut and Jacques Rivette in the New Wave of French directors; and the Godard who continues to make films, but ones that now draw only tiny audiences. He would like the second Godard to win recognition, but it is the first who still pursues him.

Indeed, it is thanks to his earlier fame that his more recent work can be seen at the Museum of Modern Art in New York, beginning on Friday. "After my first film, I never had another success," he said. "I was too corrupted by being Godard myself."

In reality, several 1960s movies — "My Life to Live," "Contempt," "Alphaville," "Pierrot le Fou" and "Week-end" among them — were well received and to this day are studied by young filmmakers for whom a "Godard period" is still part of growing up. But they were made 25 years ago. And in Paris.

For the past 18 years, Godard has lived in Rolle, a little town on the banks of Lake Geneva. He was born in Paris of Swiss parents but spent his childhood at Nyon, near here. After he completed his education and made his name in Paris, it seemed natural to return to Switzerland. He set up a video studio here and cut himself off from the world of politics and producers. He recovered control over his day. He enjoyed the chance to swim in the lake, to walk in the hills, to play tennis. He left the other Godard in Paris.

These days he seems quite used to living on the periphery, both physically and artistically.

He sounded surprised to be sought out. Why, he wondered, should the Museum of Modern Art be showing a selection of 30 of his films and videos in a special festival? "MOMA sounds like mummy in French," he said. "Museums have the effect of mummifying people. But America is the land of the comeback. It's better to die and make a comeback."

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"I am always astonished to find people before me who believe they are real," he said. "You see it in planes. In first class, you have African ministers and old princesses; they don't look happy. In tourist class, you have people with problems, little money, big bags. But in business class, they're happy. They chat gaily. They really think they exist."

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"See You at Mao" and "Wind From the East," both from 1969, were among the results. Was he truly a Maoist? "I was too young," he recalled. "I developed slowly. I had my youth very late. I discovered revolution, social questions, after everyone else. Perhaps that's why in my films, I put the end at the beginning, or whatever. I haven't had a regular life. I loved Mao as I loved Goethe. It was political romanticism."

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Jean-Luc Godard is used to living on the periphery.

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INTERVIEW
New York
November 1992

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JESSICA COHEN

Jean-Luc Godard's *Histoire(s) du Cinéma*.

“JEAN-LUC GODARD: SON + IMAGE”

MUSEUM OF MODERN ART, NEW YORK, OCTOBER 30–NOVEMBER 30

As he matures, Godard, ironically, seems more and more compelled to take everything apart, like a child, and then put it back together in unexpected ways—deconstructionism, it's called. “Son + Image,” an exhibition of twenty-three works that follows the interaction between his experimental films and video essays since 1974, shows him pursuing the pet themes of his earlier work—sex, art, sex, politics, and sex. So, in the narrative *First Name: Carmen*, during a bank heist, the violinists playing the dramatic Beethoven score appear discussing the music's dynamics, like demigods orchestrating human affairs. And in the essay *Histoire(s) du Cinéma*, Godard blends scenes from the history of film—Fairbanks, Dietrich, Hitchcock—with scenes from the documentary films of history, overlaid with music from Mozart to Bob Dylan. Godard periodically appears in both features and essays, playing a rather eccentric filmmaker.

J.C.